

# The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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## BOSTON'S MUNICIPAL PRINTING OFFICE.

BY THOMAS A. WHALEN, SUPERINTENDENT.



THE information I have been able to obtain convinces me that the city of Boston is the only city in the United States at the present time that owns and operates a printing office in which all the city printing, composition and presswork is done. The effort of Boston to attend to its own business in this matter of printing has been regarded in some degree as a serious innovation of doubtful utility, entirely without precedent, at least in American cities, a thing of very dubious if not dangerous nature. The opposition which it has met with has been extremely bitter, very much like to that which assailed the proposition for municipal ownership of the water supply of Boston over fifty years ago. Conservatives and people financially interested in the old water company offered strenuous and successful resistance for quite a number of years to the acquisition of the water supply; very similar elements of opposition have been arrayed against the municipal printing plant. Old precedents, customs and usages, die hard. We have always on hand conservatives and persons pecuniarily interested against any change in the established order of things; each progressive step in civilization is attended by a struggle; every reform is strongly resisted. Municipal ownership of water in Boston has been a great success for many years. The supply is abundant and cheap and the service eminently efficient. This is admitted by everybody. The municipal printing plant—a small matter, of course, to compare with our great water department—is yet too young in its operation to furnish a fairly decisive test, but judging by the measure of success it has already attained during the nine months of its existence or up to the date of this writing, it will serve ultimately to accomplish all that its advocates claimed for it.

I have been requested by the editor of THE INLAND PRINTER to prepare a short statement or narrative of the principal facts relating to the establishment and

operation of the municipal printing plant in the city of Boston, and I will endeavor to comply with the request as briefly and as clearly as I can without entering into minute details.

For many years past the most active and thoughtful members of Typographical Union No. 13, to which I have the honor to belong, have been agitating for and urging the institution of a city printing office. It was not, however, until the election of the Hon. Josiah Quincy as mayor, two years ago, that their agitation seemed to have made much impression on those in authority or to have shown any great promise of immediate fruits.

Mayor Quincy gave not only a gracious ear to their representations, but entered into careful calculations as to the probable cost of the undertaking to the city—the probable saving to the public—and as further evidence of his favorable attitude in the matter he appointed the writer as Superintendent of City Printing in June, 1896. His course of action and the motives which prompted it are thus expressed in his annual address, delivered to the city council January 4, 1897.

He said: "For a number of years the typographical union has been endeavoring to secure the recognition by the city of the organization of the printing craft, through the appointment of some member of the union as superintendent of printing. I stated a year ago that in some foreign countries organizations of wage-earners take a constant, active and intelligent interest in municipal questions, and some of their members occupy important positions and render useful services in connection with city government, and that similar coöperation might well be encouraged to a greater extent than in the past in American cities. After mature consideration I concluded that it would be advisable, in pursuance of the policy thus indicated, to place in charge of the city printing some member of the typographical union thoroughly qualified to fill such a position, and that this step would be in the public interest. I am now entirely satisfied that this has proved to be the case. It seems to me highly desirable to make organized bodies of



JOSIAH QUINCY, MAYOR OF BOSTON.

intelligent wage-earners feel that they are directly represented in the management of public business, particularly such as pertains to their several trades.

"The city printing has been done for the last twenty years under a contract made in 1876 and allowed to run on without change since that time. About \$70,000 a year is now paid out for composition and presswork alone. When the present Superintendent of Printing took office I instructed him to examine carefully into the expenditures for printing, and to report to me whether the city could not with advantage establish a plant for itself, to do a part or the whole of its own printing.

"After careful investigation both the Superintendent and myself have become satisfied that the city should take steps in this direction. The continuance of the contract referred to stood in the way of adopting this policy, as it gave the contractor all of the printing of the city. As it was originally made through the joint Committee on Printing of the City Council at a time when it exercised powers since vested in the executive, it seemed necessary that action for its abrogation should be taken by this committee, as well as by the Superintendent of Printing, and this has just been effected."

The contract with the firm which had executed the printing for the city was terminated by an official notice on December 29, 1896. Advertisements were inserted in the Boston daily papers February 9, 1897, inviting sealed proposals to be received at my office, City Hall,

until Monday, February 15, at 12 o'clock, for furnishing a printing plant, new or secondhand, suitable for executing all of the printing required by the city. Taking into consideration the length of time it would require to get a new plant in running order, and it being the busiest part of the year, the annual reports of the different departments in addition to all the new work for the year being ready to put into execution, two of the plants in running order were given serious consideration, the result being that one of the plants offered in this competition was secured for the sum of \$30,000, to which it was necessary to add about \$7,500 worth of new material of a kind of which a large supply is necessary for city work. This plant includes engine and boilers, furnishing power and heat for the premises, and all the other appurtenances essential to a first-class printing office, and also an unexpired term of a lease of the premises.

It has been turning out under my personal direction as good work as the city has ever received from private parties under the old contract system and at a considerable saving, too, contrasting the amount of work done during the first six months of its operation with a similar amount executed by the eminently respectable firm which formerly had the contract. On this point we have already direct and reliable testimony. The mayor instituted a minute inquiry into these particulars covering the first six months of the working of the municipal printing plant. The inquiry was conducted by a strictly non-partisan committee who made a report of



SUPT. THOMAS A. WHALEN.



their findings which was laid before the city council in the following message of the mayor :

MAYOR'S OFFICE, CITY HALL,  
BOSTON, October 18, 1897.

To the City Council:  
I transmit herewith for your information a report made by Messrs. James P. Stearns, George H. Ellis and John C. Cobb, on the financial results of the first six months of the operation of the municipal printing plant, from March 1 to September 1 of the present year. This committee was constituted at my request by the Merchants' Municipal Committee, and its inquiry into the matter has extended over more than two months.

I submit this report, based upon the exhaustive inquiry of a committee whose qualifications for the work must be conceded by all, with much satisfaction, as an assurance to the citizens of Boston that the financial calculations upon which the executive took the responsibility of recommending the establishment of a municipal printing

for the first six months, to September 1, 1897, the basis being a comparison with the cost to the city for the same work under the contract with Messrs. Rockwell & Churchill, which existed prior to the establishment of the plant.

We employed Mr. William Franklin Hall, an expert accountant of large experience and high standing, to make up the accounts, with instructions to make a thorough and exhaustive report, based on original vouchers.

The prices for work have been credited under the supervision of Mr. Thomas P. Nichols, of Lynn, a practical printer, thoroughly conversant with work of this nature, and a well-known member of the Master Printers' Club, who has personally examined and valued the work done, on the basis of the Rockwell & Churchill contract.

The cost of the plant has been carefully calculated by us, on a conservative business basis, and we have charged to operating expense depreciation at the rate of ten per cent per annum on the total cost of the plant.

A careful account of stock on hand and work in process was taken September 1, and all unpaid bills entered in our



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VIEWS SHOWING SUPERINTENDENT'S OFFICE AND COUNTING ROOMS.

plant have been fully justified by the results of its operation thus far. If the showing continues to be as good for the future, the city will, at the end of about three years, own a valuable and well-equipped printing plant, which will have been paid for in full by the savings effected in comparison with the contract with Rockwell & Churchill.

The Superintendent of Printing is entitled to great credit for the excellent financial showing which the plant has made during the first six months of its operation, particularly in view of the difficulties which are necessarily encountered in organizing a new establishment, and getting it into successful running order.

Respectfully submitted,

JOSIAH QUINCY, Mayor.

REPORT OF THE COMMITTEE.

BOSTON, October 15, 1897.

Hon. Josiah Quincy, Mayor of Boston:

SIR,—As requested by you, we have made an examination of the results of the operation of the municipal printing plant

account. We find the actual net cost of the plant to the city, after deducting for depreciation as above, to have been \$37,787.49.

We find the result of the six months' operation of the plant to have been a profit to the city of \$6,360.16.

Respectfully submitted,

JAMES P. STEARNS.  
GEORGE H. ELLIS.  
JOHN C. COBB.

According to this showing the saving effected by the municipal printing plant will pay for the plant in three years, a claim which I have always had good reason to believe could be established by actual demonstration. This, too, notwithstanding the fact that our working day is only nine hours, while the employes of private printing firms work ten hours a day, that we pay regular wages for all legal holidays while private employers do

not, and that we give half holidays on Saturday for a period of four months during the warm season while private printers give the half holidays for a term of only three months to their employees.

Of course, if a printing office is run as a mere political institution a different result may happen. Our employees are contented and do good work. And it is but fair to observe in relation to the saving already effected that it applies only to the first six months of the undertaking, before the general working machinery of the office ran as smoothly and without friction as it does now. I expect to see at least as good if not a better

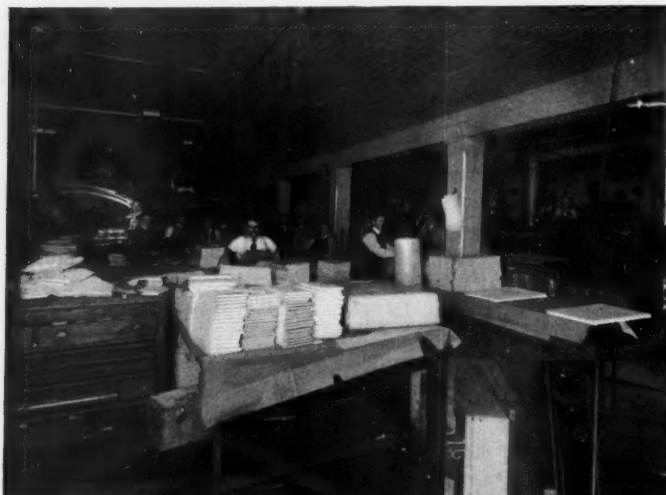
Written for THE INLAND PRINTER.

### ELECTROTYPING—MEASURING INSTRUMENTS.

NO. IX.—BY C. S. PARTRIDGE.

A CONVENIENT and almost indispensable measuring instrument in the electrotype foundry is the hydrometer, or, as it is properly termed, acid gauge. By its aid the desired quantity of salts or acid in the bath may be conveniently measured, and specific gravity of any solution readily determined. The hydrometer consists of a glass tube with a graduated stem of uniform diameter, a bulb to cause it to float in the liquid, and a weight to keep it upright as it floats.

From the reading of the scale at the point which is on a level with the liquid in which it is floating, the density of the fluid may be ascertained. In pure water at a temperature of 60° Fahr., the hydrometer sinks



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CORNER OF PRESSROOM AND VIEW SHOWING JOB PRESS DEPARTMENT.



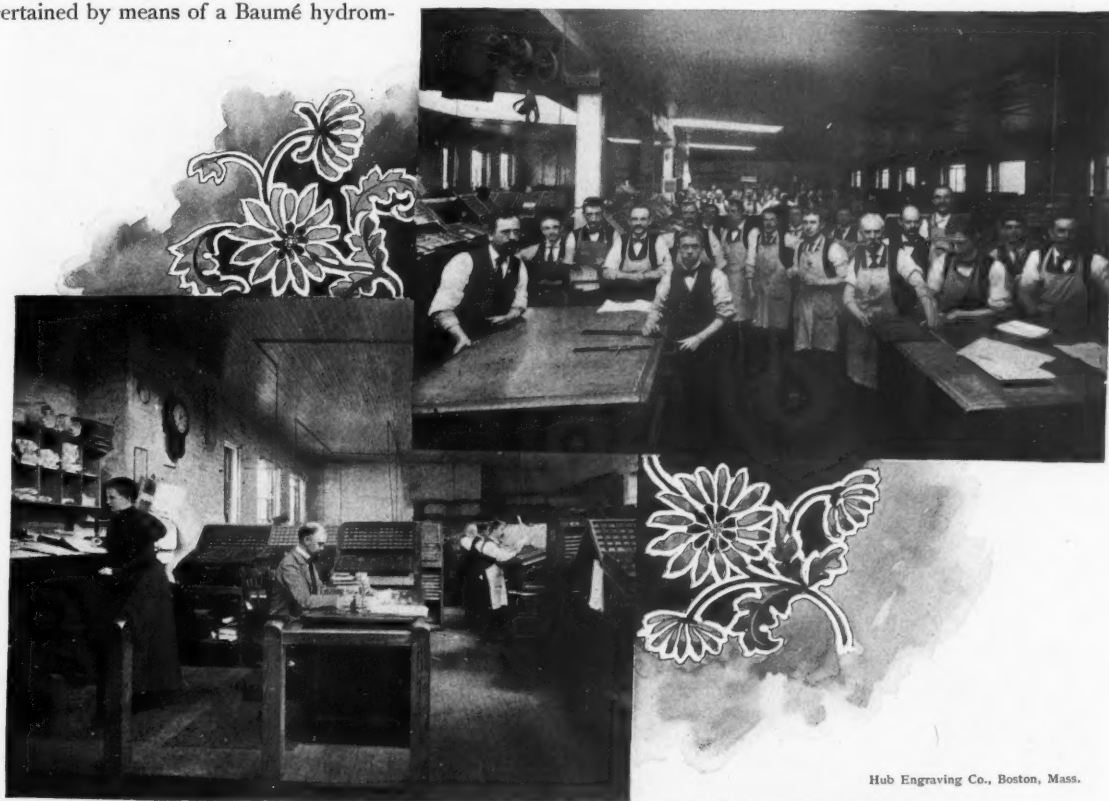
showing in the matter of saving during the current six months.

The project was rancorously assailed, as I have stated at the opening of this narrative, by interested parties and by politicians opposed to the mayor, who endeavored to turn it to account for partisan ends. My readers are not interested in these attacks, therefore any further reference to them has no business here. Quite a number of people want to know just how the city plant stands, its cost and prospects, and these are the things I have tried briefly to show. I may say, however, in conclusion, that I have little doubt that the first American municipal printing plant will continue to show that it is a decided step in advance over the old contract system.

to the zero mark, but by the addition of salts or acid having a greater density than water, the bulb is forced upward, and the reading on the scale will then indicate the increased density. In making up electrotyping solutions, the hydrometer is floated in a vat partially filled with water. Sulphate of copper is then dissolved in the water until the increased density of the solution forces the instrument upward to a reading which is known to indicate the desired proportions. Sulphuric acid is then added to the solution until the desired quantity is denoted on the scale of the instrument. To further illustrate: a popular bath for nickel-plating is made by dissolving three-fourths of a pound of salts in each gallon of water; but instead of weighing the salts

and measuring the water the same proportion may be obtained by dissolving salts in any quantity of water until the hydrometer scale registers 7 degrees. There are two well-known makes of hydrometers in use, namely: the Baumé and the Twaddle. Every degree on the scale of a Twaddle hydrometer represents .005 of a degree of specific gravity. Zero on the scale is equivalent to 1.000 specific gravity. To ascertain by a Twaddle hydrometer the specific gravity of any liquid heavier than water, multiply the reading by .005 and add 1.000. For example, the reading on the hydrometer is 60 degrees:  $60 \times .005 = 300 + 1.000 = 1.300$ , the actual specific gravity of the liquid. The specific gravity of a liquid may also be easily ascertained by means of a Baumé hydrom-

eter every minute counts, and as a rule he employs all the current strength which can be utilized without burning the deposit. Having learned by experience what quantity may be employed to advantage, it is of great convenience to be able to measure the current and by means of proper registering instruments maintain the pressure at the maximum point. Instruments for measuring electricity are the voltmeter and the ammeter. The former measures the tension and the latter the density of the current. While the scientific electrotypist would find both instruments convenient, the ammeter is not indispensable, for the strength of a current proceeding from a dynamo increases with the tension, and an



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VIEWS OF COMPOSING ROOM.

eter by a simple calculation as follows: Subtract the reading from the number 144, and divide the same number by the difference. For example,  $144 - 50 = 94$ ,  $\frac{144}{94} = 1.532$ , the specific gravity of a liquid registering 50 degrees on a Baumé hydrometer.

Instruments for measuring electric currents should belong to the equipment of every well-ordered electrotyping establishment. In the early days of the art it was sufficient to know that a current of some kind was at work and that in due course of time a shell of sufficient thickness would be deposited. It might take twelve hours at one time and eighteen at another, but a few hours more or less was not considered of serious moment. With the modern electrotypist, however,

instrument which registers the tension would, so far as the electrotypist's necessities are concerned, also measure the volume. Assuming that one volt pressure is sufficient to force a current of 12 amperes per square foot of cathode through a solution of given proportions, then with two volts pressure the current strength would be increased to 24 amperes and three volts would mean about 36 amperes per square foot. If, therefore, the electrotypist is provided with a voltmeter he may determine with sufficient accuracy for his purpose the strength of current employed.

The speed with which copper may be deposited depends on certain conditions, but more especially on the density of current employed. To reproduce such conditions at all times it is important that the E. M. F.



existing between the anode and cathode should be accurately measured. The ordinary galvanometer is insufficient for this purpose because it does not give an accurate reading of the tension. On the other hand, a sensitive voltmeter will indicate any loss of power due to slipping belts, short circuits or irregularities of any kind, and when used in connection with a switchboard will enable the electrotypist to accurately reproduce the conditions which he has found by experience conducive to success.

The switchboard or resistance board consists of a number of metallic spirals, usually of German silver, arranged on a board in such a manner that one or more of them may be switched into the circuit, thus presenting more or less resistance, as may be desired, to the passage of the current. The utility of the switchboard may be illustrated as follows: suppose a tension of  $2\frac{1}{2}$  volts is desired in the

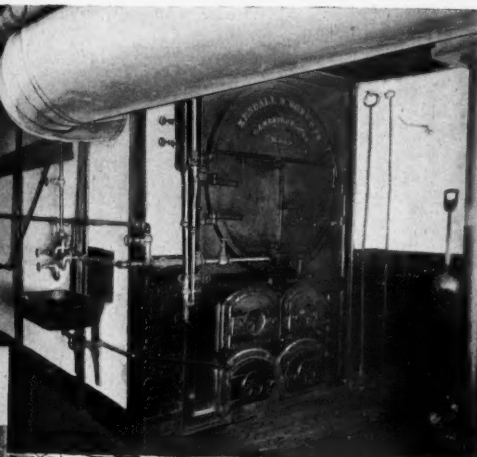
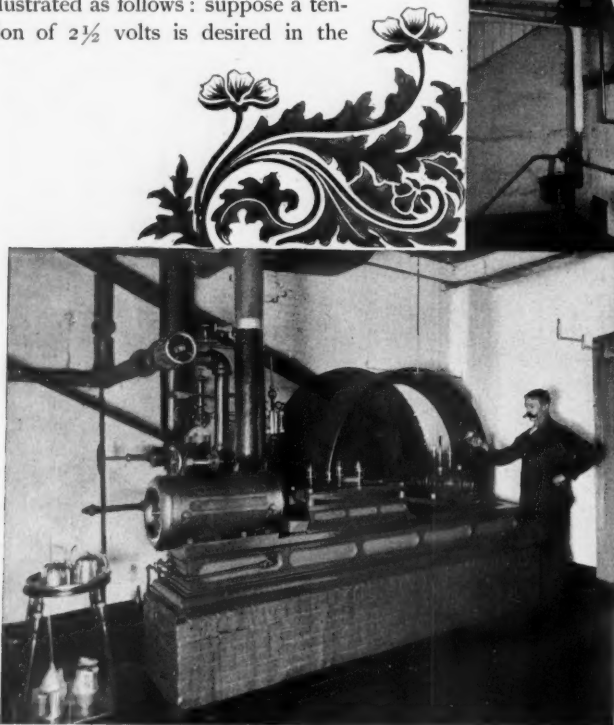
Written for THE INLAND PRINTER.

#### THE PROPRIETOR BECOMES A TOURIST.\*

NO. VII.—BY ARTHUR K. TAYLOR.

IN making up the prices which were to be charged for the work shown in the new sample books, great care was exercised, and the formula by which it was arrived at was the result of much study and experience. Although not new, there may be some who are endeavoring to solve the same problem, and for their benefit, it may be, the manner by which the price list is computed is set forth.

Upon looking into the prices charged for work by the old man whose name graced the new sign, it was



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VIEW OF ENGINE ROOM SHOWING ENGINE AND BOILER.

bath and that by reason of slipping belts or other causes the tension has been reduced to  $2\frac{1}{4}$  volts. Then by moving the handle of the switchboard one or two buttons a corresponding number of spirals will be cut out of the resistance, permitting a larger quantity of current to enter the bath. Or suppose the load in the bath be much smaller than usual, or for any other cause the tension increases beyond the desired limit, a movement of the switch handle in the opposite direction will increase the resistance by adding to the number of spirals in the circuit and the tension will thus be regulated. The wires connecting the voltmeter with the baths may be arranged in such manner that the tension in any one of a series may be readily determined.

(To be continued.)

found that he followed no fixed system in setting his prices—some were high and some were low—he seemed to have relied upon the hope that the average would be profitable. Still, a system of this sort had its advantages, and I always believed that its greatest advantage was set forth by the restaurant-keeper who charged a good-natured customer 65 cents for a plate of beans. The customer mildly remonstrated and asked why he was charged such an unheard-of price for such an ordinarily low-priced dish. The restaurant-keeper took him aside and, lowering his voice to a confidential whisper, said: "To tell you the truth, pardner, I need the money." So in looking over the old man's prices, whenever in the desert of ruinously low prices I would

\* Continued from the December number.

come upon an oasis consisting of a very high one, I would revert to the story of the 65-cent beans and conclude that the old man must have "needed the money."

The first thing done in establishing the price list was to estimate as carefully as possible the fixed expenses for a given period, say a year. By the term "fixed expenses" was meant every expense entering into the business, with the exception of wages and stock. The depreciation of plant was included in fixed expenses and was based on the probable per cent which the plant would depreciate should it be worked to its full capacity. It must be remembered that interest on investment and the cost of management were likewise not overlooked. Taking into consideration the size of the plant, what was considered a fair estimate was made of the amount of work which could be turned out in a year under ordinary conditions with as large a number of workmen as could be economically employed. In order to compute the value of the probable output of the office, it was necessary to determine what per cent of the production of offices of its class was represented by the item of stock used. This was based upon the experiences of other offices, and it is worthy of note that only offices which were prosperous and which had been conducted at a profit were considered in figuring, for it were as well to administer to a sick man medicines liberally mixed with virulent poisons as to use the calculations made on the basis of an unsuccessful business in making a chart by which to successfully guide a venture.

The item of stock being determined, and the per cent of profit desired on labor and materials, the total value of the product for the year was arrived at. Bringing all the items together which made up the formula, we have: the fixed expenses plus the value of stock and profit on it plus the wages and profit on same plus the cost of management equals the value of production, to which you can add any further profit which may seem desirable and expedient. The total represents the cost of your production to your customers. Deducting from this total the charges for stock and wages (but not cost of management), we have again the fixed expenses which, when divided by the total charge of production to the customer, gives the fixed expense per cent, or, in other words, how many cents it costs to put out a dollar's worth of work irrespective of the wages or stock consumed in the job. The making of prices thereafter simply resolved itself into estimating on the cost of labor and stock with their per cent of profit, and adding to the total the per cent representing fixed expenses computed above, and finally making such an additional per cent advance as the case would warrant.

Not having much hope that the proprietor, Isaac Longwood, would at this stage of his existence so change his manner of conducting business, even should he ever return to his old occupation, that he would put into practice the principles which seemed to me to be necessary in the business, I thought it well to look around in the hope of finding a jewel in the way of a young man who could take sufficient time and attention

from the fascinating and engrossing pursuits of youth to look into the matter of fitting himself for the responsibilities of conducting a printing business, and perchance, later, mold — through the country press — sufficient public sentiment to make it necessary for him to give up the arduous labors of exchanging advertising for transportation to accept the less exacting position of occupying the Presidency of these United States.

(To be continued.)

Written for THE INLAND PRINTER.

#### DISCRIMINATION IN THE USE OF WORDS.\*

NO. V.—BY F. HORACE TEALL.

A REAL and unquestionable differentiation exists between "backward" and "backwards," the first form being always used for the adjective, as in saying "backward motion." The terminal *s* is not admissible in any such use of this or any similar word. In adverbs, as in "motion backward (or backwards)," either form is usable, though it may be doubted whether any one could give a good reason for the added letter. Alfred Ayres, in "The Verbalist," asserts that "those that [should be "who"] profess to know about such things say that etymology furnishes no pretext for the adding of *s*," and in another place that "the *s* is generally considered a superfluity." Etymology does furnish a pretext, the letter representing a regular adverbial suffix, and the extended forms existing in early English and in other Teutonic languages; and the *s* is not *generally* considered superfluous. In the Century Dictionary the two forms are given together, with no choice indicated elsewhere than in examples of use, the word here mentioned being always "backward," except in actual quotation. In the Standard Dictionary all examples have "backwards." The Standard says of another of these words that "the original and proper distinction was that 'forward' referred to motion, 'forwards' to position or manner." Real substantiation of this is hard to find; but Gould Brown seems to indicate a slight similar preference, saying that some critics, for distinction's sake, choose to use the shorter forms "only as adjectives" (better, "as adjectives only"). G. P. Marsh, in a lecture written in 1859, said that "the double forms 'toward' and 'towards,' which occur in King James's Bible, are explained" by the necessity, in early printing, of "conforming the length of the words to the space that could be spared for them," and that fashionable modern usage seemed constantly to omit the *s*; "though," said he, "as I think, the *s* final ought to be retained in employing words with this ending as adverbs or prepositions, and dropped when they serve as adjectives." Neither of the distinctions noted is commonly made, and the simplest usage, unquestionably proper and quite as well authorized as any other, consists in rejecting the *s* altogether.

Misuse of the word "balance" is so common that correction of the error seems almost beyond attainment; yet it is worth while to say again, as every writer on

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the subject has said, that when mere remainder is meant "balance" should not be used. The dictionaries say merely that it is colloquial and inelegant, but Richard Grant White calls it an abomination. However natural its origination from the regular commercial sense of the word may be, it is surely better to use one of the words that express only the sense intended, as "rest," "remainder," or "residue."

Alfred Ayres says, in "The Verbalist," that "before" is "sometimes absurdly used in the sense of 'rather than.'" He quotes from the *New York Times*, "Death before madness," and says, "This is like the man that died and made a will." While it is true that in many instances it is preferable to say "rather than," we may question the propriety of asserting that "before" is absurdly used in the same sense, as the assertion attributes absurdity to many of the best writers of English.

The Century Dictionary says that "in all ordinary uses 'commence' is exactly synonymous with 'begin,' which, as a purely English word, is nearly always preferable, but more especially before another verb in the infinitive." G. P. Marsh says: "One man begins to build, another commences building. 'Commence' is used by good writers only as a transitive verb, and as such requires the participle or participial noun, not the infinitive, after it. The phrase 'I commence to build,' now occasionally employed, is therefore not sanctioned by respectable authority. At the same time there is no valid grammatical objection to its use." Alfred Ayres says: "These words have the same meaning; careful speakers, however, ordinarily prefer to use the former [begin]. Indeed, there is rarely any good reason for giving the preference to the latter." Another writer tells us that there is no necessity for using "commence" at all, and that "begin" is a much better word. Surely this last restriction is not good, for there is no need to be so strict in choice of words, and one of these words is as good as the other, the only difference being that one is of Saxon origin, the other of Latin. Except that "commence" before an infinitive has little support, the two words are really interchangeable, but "commence" is used more than it should be.

A useful distinction often forgotten is that between "beside" and "besides." The first should be used only as a preposition, with the meaning by the side of or aside from; the other should always be used for the meaning, in addition to, or moreover or beyond, sometimes being a preposition, sometimes an adverb. In Skeat's Etymological Dictionary we are told that "besides" as a preposition is strictly incorrect, but is as old as the twelfth century; but this is meant merely as a statement of the fact that the additional letter makes an adverbial form, and not as a real objection to the prepositional use, which is really established.

Etymologically the word "between" means by two, the second syllable—the root—being nothing else than an old word for two; and this is the probable cause of frequent assertion that "between" is correctly

used in reference only to two things, parties, or persons. Such absolute restriction is not necessary, and is not a fact of usage. William C. Hodgson, in "Errors in the Use of English," says: "It should, however, be remarked that authorities differ." This, again, does not seem absolutely true as to intention, the fact seeming to be merely that many expressions of opinion are not as full and clear as they should be. In the following, from the Century Dictionary, we have a perfectly clear and accurate differentiation: "'Between' is literally applicable to only two objects; but it may be and commonly is used of more than two where they are spoken of distributively, or so that they can be thought of as divided into two parts or categories, or with reference to the action or being of each individually as compared with that of any or all the others. When more than two objects are spoken of collectively or indivisibly 'among' is the proper word." According to this, Alfred Ayres is wrong in condemning the following, from the London *Queen*: "The word 'fellow,' however much in use it may be between men, sounds very objectionable from the lips of women." Here the idea is that of address by one man to another, thus really giving but two objects, although of general application, and "among" would not serve to express or imply this idea. Ayres also says: "When used to express contrast the word may be correctly used in speaking of more than two; as, 'True, the three boys are brothers, but there is a great difference between them.'" But it is not merely expression of contrast that makes this use of the word correct; its correctness lies in the fact of comparison or contrast of one with another, or with each of the others separately, thus preserving the contemplation of a mere duality of objects.

Another misuse of the word "between" has been noted by writers for correction, but not so commonly as the use instead of "among." While the word is literally applicable to two objects only, it likewise demands two to make it proper. It is not uncommon to find in print such a locution as "between each one," but nothing can make it right. We might say that the intention is "between each one and the next one," but intention is not sufficient; correctness demands expression. Often the supposed difficulty or the desire for brevity may be met by the use of another word. Thus, "between every stitch," Richard Grant White's example of the bad use, might well be changed to "after each stitch." The objection has been spoken, though probably never printed, that the last of a series is barrier to such expression, but it is not sensible. No one needs telling that there is nothing after the last.

Bardeen's "Verbal Pitfalls" says that "bibliophile," for a lover of books, though harped at by some critics, may be regarded as legitimate. This seems to have been caused by Fitzedward Hall's assertion that the word "ought to mean loved by books." But the word was made or the sense said to have been harped at, and never had any other sense. The objection to it can be nothing but most unreasonable pedantry.





From painting by Conrad Kiesel.

YUM YUM.



Vignetted half-tone by  
SANDERS ENGRAVING COMPANY,  
314 North Broadway,  
St. Louis, Mo.

THE LONE SPORTSMAN.

Photograph by  
O'Keefe & Stockdorf,  
Leadville, Colo.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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GEORGE E. LINCOLN, Manager.

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No. 5.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDLER, Grimmaischer Steinweg 3, Leipzig, Germany.  
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

### THE STATUS OF MACHINE COMPOSITION.

THE fact becomes more evident every day that a composing machine is an adjunct almost indispensable to every printing office of any considerable pretensions. The few obstinate adherents of methods which may already be called antiquated who persist in closing their eyes to the strong light of the logic of facts find themselves confronted by conditions with which it is futile to attempt to contend. How, indeed, can it be possible for the printer who has all his typesetting done by hand to compete with competitors who have at their command all the advantages accruing from the adoption of machine composition? In the printing business, as in every other field of human effort, the man who refuses to recognize accomplished facts is inevitably bound to go to the wall.

As is generally the case on the occasion of the introduction of new methods, the buccaneers of the printing trade have thought that they saw in this latest improvement a golden opportunity for the exercise of their favorite tactics. They have seen in the composing machine only an instrument for foisting on the public poor work by the inducement of "cut prices." No sooner has one of this class of proprietors added one or more machines to his outfit than he proceeds to flood the market with circulars proposing to do work at unheard-of prices—reductions of anywhere from twenty-five to fifty per cent from reasonable trade figures. Of course, such prices mean poor work. The cut-rate printer employs cut-rate labor, and consequently gets what he gives in turn to his short-sighted customer—a very poor return for his money. At the prices for which he does work it is of course impossible for him to pay the wages demanded by really competent operators. His proofreading is slurred, as he looks on the wages paid to a skilled proofreader as just so much money thrown away, and will reply to any strictures on his bad work that "it is good enough for the price."

In the long run, conscientious work is bound to win in the contest with these trade pirates whose theory is that the general public cannot recognize the difference between good work and bad. The general public, however, is rather sharp-sighted where its interests are concerned, and the man who counts on its perennial credulity is very likely to find in the end that he has been playing a losing game. But while the ultimate discomfiture of those who practice cut-throat methods is certain, they for a time have it in their power to inflict no little annoyance and much loss on the trade. While the conscientious printer cheerfully concedes the right of his patron to share in the economical advantages resulting from the use of the latest inventions and improvements, he very reasonably holds that he too is entitled to some reward for his enterprise and foresight in adopting these devices. "Live and let live" is the motto of such men, and they do not think that the adoption of more rapid methods of composition have absolved them from their first duty to their customers—that of furnishing them with good and satisfactory work. They know



the comparative merits of composition by hand and by machine, and instead of slighting the proofreading in deference to some imagined necessity of the new order of things, they look more carefully than ever after that department. And such printers deserve the confidence and patronage of the public. They seek that patronage by all just and fair methods, by giving good work at reasonable prices, and surely none but the most besotted of the "penny-wise and pound-foolish" can long continue to prefer, for the sake of a mistaken economy, to accept the miserable work turned out from the offices of the cut-rate printer. In the meantime, until the cut-rate practices are driven from the trade, let no one who knows good work accept the use of the machine as an excuse for unintelligent composition and negligent proofreading. With good operators and good proofreaders, as good, clean work can be turned out today as at any time during the history of the printing trade. But good operators and good proofreaders require good wages, and the general public can rest assured that they will never be found in the employment of the "slaughter-house" proprietors.

#### THE IMPORTS AND EXPORTS OF PRINTING MACHINERY AND MATERIALS.

THE Governmental fiscal year ends on June 30. It takes about six months for the Government officials to assemble their statistics and reach a total as to the volume and valuation of the exports and imports of the previous year. These figures have only now become accessible, and constitute, perhaps, the most interesting mass of figures on the commerce and navigation of the United States compiled by the Government.

Although invariably tardy in appearance, these commercial returns show remarkable completeness and furnish food for intelligent speculation as to trade conditions. The measure of our foreign trade is the measure of our industrial advance and general prosperity, while a study of special features points out where the United States has obtained a commercial supremacy more certain and more legitimate than any political influence or supremacy which diplomacy could effect. No part of the world refuses to pay its just tribute to American commerce, and the domestic products of our country are more and more appreciated in foreign markets.

Hon. Worthington C. Ford, the head of the division in the Treasury Department which has the preparation of the annual statistics in charge, declares that the exports of our manufacturers have never been so large as they now are, and it is doubtful if they have ever increased so rapidly as they have in the last few years. This has been accomplished in the face of the obstacles created by conditions of competition.

These statistics are notably interesting, because they show, first, the customs districts from which the articles were exported and the value of the exports of each district; second, the countries to which the exports went, and the volume and value of the goods sent to

each foreign country; third, the customs districts into which the foreign goods were exported, their volume and value, with the names of the countries shipping and the value of the shipments from each country. Thus it may be seen, at a glance, exactly the statistics of any industry — whether we are buying more than we sell, or selling more than we buy.

The statistics which relate to the exports and imports of printing presses and printing materials constitute a highly interesting exhibit to the manufacturer and dealer in these lines.

#### EXPORTS.—PRINTING PRESSES AND PARTS OF SAME.

FROM	Values.	TO	Values.
Baltimore, Md.....	\$ 4,150	Dominion of Canada:	
Bangor, Me.....	2,012	Nova Scotia, New Brunswick, etc.....	\$ 7,074
Boston and Charlestown,		Quebec, Ontario, etc....	78,061
Mass.....	36,301	British Columbia.....	2,472
New York, N. Y.....	494,616	Central America:	
Passamaquoddy, Me.....	1,342	Costa Rica.....	351
Philadelphia, Pa.....	3,500	Guatemala.....	2,743
Corpus Christi, Tex.....	16,800	Nicaragua.....	5,887
New Orleans, La.....	240	Salvador.....	1,415
Paso del Norte, Tex.....	3,268	Mexico.....	32,777
Pensacola, Fla.....	656	West Indies:	
Saluria, Tex.....	1,350	British.....	592
Arizona.....	735	Danish.....	180
Puget Sound, Wash.....	1,612	Hayti.....	1,246
San Francisco, Cal.....	4,356	Santo Domingo.....	390
Buffalo Creek, N. Y.....	650	Spanish:	
Champlain, N. Y.....	13,837	Cuba.....	351
Detroit, Mich.....	11,621	Puerto Rico.....	1,143
Huron, Mich.....	5,300	Argentina.....	1,025
Montana and Idaho.....	268	Brazil.....	3,824
North and South Dakota..	1,272	Chile.....	2,660
Vermont.....	45,824	Colombia.....	11,752
Total.....	\$649,710	Ecuador.....	3,762
		Guiana — British.....	100
TO		Peru.....	3,363
Azores and Madeira Islands \$	6	Uruguay.....	72
Belgium.....	1,593	Venezuela.....	15,686
Denmark.....	1,170	East Indies (British)....	504
France.....	555	Hong-Kong.....	433
Germany.....	4,485	Japan.....	600
Italy.....	175	All other Asia.....	99
Netherlands.....	1,915	British Australasia.....	17,362
Sweden and Norway.....	5,881	Hawaiian Islands.....	1,827
United Kingdom.....	433,927	British Africa.....	2,002
Bermuda.....	250	Total.....	\$649,710

#### EXPORTS.—PRINTING INKS.

FROM	Values.	TO	Values.
Baltimore, Md.....	\$ 1	Austria-Hungary.....	\$ 605
Bangor, Me.....	657	Belgium.....	5,043
Boston and Charlestown,		Denmark.....	361
Mass.....	12,347	France.....	1,662
New York, N. Y.....	103,672	Germany.....	8,965
Passamaquoddy, Me.....	929	Italy.....	4,057
Philadelphia, Pa.....	56	Netherlands.....	1,663
Brazos de Santiago, Tex..	55	Portugal.....	126
Corpus Christi, Tex.....	2,043	Russia, Black Sea.....	252
Mobile, Ala.....	20	Spain.....	521
New Orleans, La.....	204	Sweden and Norway.....	24
Paso del Norte, Tex.....	898	Switzerland.....	179
Pensacola, Fla.....	2	United Kingdom.....	41,046
Saluria, Tex.....	385	Bermuda.....	50
Arizona.....	291	British Honduras.....	117
Puget Sound, Wash.....	1,693	Dominion of Canada:	
San Diego, Cal.....	41	Nova Scotia, New Brunswick, etc.....	5,374
San Francisco, Cal.....	11,802	Quebec, Ontario, etc....	27,211
Buffalo Creek, N. Y.....	2,755	British Columbia.....	3,336
Cape Vincent, N. Y.....	14	Newfoundland and Labrador.....	58
Champlain, N. Y.....	4,171	Central American States:	
Detroit, Mich.....	4,428	Costa Rica.....	866
Huron, Mich.....	414	Guatemala.....	692
Genesee, N. Y.....	19	Honduras.....	297
Montana and Idaho.....	2	Nicaragua.....	575
North and South Dakota..	989	Salvador.....	515
Oswegatchie, N. Y.....	1,700	Mexico.....	10,931
Vermont.....	13,367		
Total.....	\$162,955		

To	Values.	To	Values.	To	Values.	To	Values.
West Indies:		Uruguay.....	\$ 600	Danish.....	\$ 829	East Indies:	
British.....	\$ 1,136	Venezuela.....	2,860	Dutch.....	967	British.....	\$ 8,041
Danish.....	57	China.....	383	French.....	231	Dutch.....	78
Dutch.....	283	East Indies:		Hayti.....	2,992	Hong-Kong.....	3,931
Hayti.....	420	British.....	81	Santo Domingo.....	1,336	Japan.....	23,689
Santo Domingo.....	552	Dutch.....	636	Spanish:		Korea.....	145
Spanish:		Hong-Kong.....	172	Cuba.....	221,251	Turkey in Asia.....	751
Cuba.....	5,273	Japan.....	16,493	Puerto Rico.....	5,250	All other Asia.....	1,148
Puerto Rico.....	1,814	Turkey in Asia.....	83	Argentina.....	25,313	British Australasia.....	67,275
Argentina.....	333	All other Asia.....	15	Brazil.....	128,214	French Oceania.....	161
Brazil.....	1,830	British Australasia.....	6,308	Chile.....	28,442	Tonga, Samoa, etc.....	65
Chile.....	979	French Oceania.....	311	Colombia.....	72,389	Hawaiian Islands.....	25,990
Colombia.....	3,877	Hawaiian Islands.....	1,073	Ecuador.....	2,160	Philippine Islands.....	48
Ecuador.....	1,212	British Africa.....	373	Guianas:		British Africa.....	30,677
Guiana—Dutch.....	33	All other Africa.....	10	British.....	2,420	Canary Islands.....	182
Peru.....	1,232	Total.....	\$162,955	Dutch.....	122	French Africa.....	18

## EXPORTS.—STEREOTYPE AND ELECTROTYPE PLATES.

FROM	Values.	To	Values.	To	Values.	To	Values.
Boston and Charlestown,		Dominion of Canada:		Baltimore, Md.....	\$ 21,037	Grand Rapids, Mich.....	\$ 4,636
Mass.....	\$ 7,021	Quebec, Ontario, etc.....	\$ 13,316	Bangor, Me.....	649	Indianapolis, Ind.....	569
New York, N. Y.....	48,144	British Columbia.....	71	Boston and Charlestown,		Kansas City, Mo.....	1,740
Philadelphia, Pa.....	953	Newfoundland and Labra-		Mass.....	134,356	Lincoln, Neb.....	402
San Francisco, Cal.....	28	dor.....	283	Delaware.....	48	Louisville, Ky.....	2,645
Champlain, N. Y.....	3,588	Central American States:		Fairfield, Conn.....	95	Nashville, Tenn.....	29
Detroit, Mich.....	1,776	Guatemala.....	19	Georgetown, D. C.....	5,685	Pittsburg, Pa.....	375
North and South Dakota.....	716	Mexico.....	1,332	Hartford, Conn.....	1,231	St. Louis, Mo.....	47,642
Vermont.....	7,279	West Indies:		Newark, N. J.....	34	Springfield, Mass.....	54
Total.....	\$69,505	British.....	88	New Haven, Conn.....	15,128	Syracuse, N. Y.....	483
		Dutch.....	68	Newport News, Va.....	53	Total.....	\$1,806,476
		Spanish:		New York, N. Y.....	1,310,925		
		Cuba.....	30	Philadelphia, Pa.....	56,477		
		Puerto Rico.....	18	Portland and Falmouth,			
		Argentina.....	27	Me.....	383		
		Brazil.....	101	Providence, R. I.....	26,802		
		Chile.....	291	Corpus Christi, Tex.....	38		
		Colombia.....	2	Galveston, Tex.....	1,100		
		Ecuador.....	60	Key West, Fla.....	32		
		Peru.....	84	New Orleans, La.....	2,382		
		Venezuela.....	256	Paso del Norte, Tex.....	1,913		
		British Australasia.....	3,306	St. Marks, Fla.....	5		
		British Africa.....	253	Saluria, Tex.....	351		
		Total.....	\$69,505	Tampa, Fla.....	1,333		

## EXPORTS.—BOOKS AND PRINTED MATTER.

FROM	Values.	To	Values.	To	Values.	To	Values.
Baltimore, Md.....	\$ 52,917	Austria-Hungary.....	\$ 1,143	Boston and Charlestown,		Boston and Charlestown,	
Bangor, Me.....	23,615	Azores, and Madeira Is-		Mass.....	166,058	Mass.....	\$ 97,388
Boston and Charlestown,		lands.....	29	Newport News, Va.....	25	Charleston, S. C.....	125
Mass.....	166,058	Belgium.....	14,509	Passamaquoddy, Me.....	10,674	Georgetown, D. C.....	791
Newport News, Va.....	25	Denmark.....	1,553	Philadelphia, Pa.....	33,831		
New York, N. Y.....	1,580,081	France.....	44,613	Portland, Me.....	299		
Passamaquoddy, Me.....	10,674	Germany.....	112,153	Corpus Christi, Tex.....	21,476		
Philadelphia, Pa.....	33,831	Gibraltar.....	105	Mobile, Ala.....	128		
Portland, Me.....	299	Greece.....	2	New Orleans, La.....	1,676		
Corpus Christi, Tex.....	21,476	Italy.....	7,975	Paso del Norte, Tex.....	96,720		
Mobile, Ala.....	128	Netherlands.....	4,937	Pensacola, Fla.....	100		
New Orleans, La.....	1,676	Portugal.....	252	Saluria, Tex.....	8,733		
Paso del Norte, Tex.....	96,720	Russia, Baltic and White		Alaska.....	20		
Pensacola, Fla.....	100	Seas.....	1,448	Arizona.....	873		
Saluria, Tex.....	8,733	Russia, Black Sea.....	168	Oregon, Ore.....	1		
Alaska.....	20	Spain.....	2,459	Puget Sound, Wash.....	35,839		
Arizona.....	873	Sweden and Norway.....	2,870	San Diego, Cal.....	156		
Oregon, Ore.....	1	Switzerland.....	488	San Francisco, Cal.....	88,026		
Puget Sound, Wash.....	35,839	Turkey in Europe.....	932	Willamette, Ore.....	200		
San Diego, Cal.....	156	United Kingdom.....	890,087	Buffalo Creek, N. Y.....	27,634		
San Francisco, Cal.....	88,026	Bermuda.....	2,014	Cape Vincent, N. Y.....	4,917		
Willamette, Ore.....	200	British Honduras.....	540	Champlain, N. Y.....	127,480		
Buffalo Creek, N. Y.....	27,634	Dominion of Canada:		Cuyahoga, Ohio.....	20		
Cape Vincent, N. Y.....	4,917	Nova Scotia, New Bruns-		Detroit, Mich.....	40,822		
Champlain, N. Y.....	127,480	wick, etc.....	58,715	Genesee, N. Y.....	286		
Cuyahoga, Ohio.....	20	Quebec, Ontario, etc.....	510,363	Huron, Mich.....	25,901		
Detroit, Mich.....	40,822	British Columbia.....	34,566	Minneapolis, Minn.....	20		
Genesee, N. Y.....	286	Newfoundland and Labra-		Montana and Idaho.....	19		
Huron, Mich.....	25,901	dor.....	8,964	Niagara, N. Y.....	171,134		
Minneapolis, Minn.....	20	Central American States:		North and South Dakota.....	34,144		
Montana and Idaho.....	19	Costa Rica.....	9,218	Oswegatchie, N. Y.....	28,050		
Niagara, N. Y.....	171,134	Guatemala.....	34,742	Superior, Mich.....	738		
North and South Dakota.....	34,144	Honduras.....	1,835	Vermont.....	64,935		
Oswegatchie, N. Y.....	28,050	Nicaragua.....	9,506	Total.....	\$2,647,548		
Superior, Mich.....	738	Salvador.....	13,723				
Vermont.....	64,935	Mexico.....	161,343				
		West Indies:					
		British.....	22,034				

## IMPORTS.—BOOKS AND PRINTED MATTER.—DUTIABLE.

To	Values.	To	Values.
Aroostook, Me.....	\$ 46	Boston and Charlestown,	
Baltimore, Md.....	10,765	Mass.....	\$ 97,388
Bangor, Me.....	527	Charleston, S. C.....	125
Bath, Me.....	645	Georgetown, D. C.....	791

## IMPORTS.—BOOK AND PRINTED MATTER.—DUTIABLE.—Continued.

To	Values.	To	Values.
Hartford, Conn. ....	\$ 83	Pittsburg, Pa. ....	\$ 1,101
New Haven, Conn. ....	567	St. Joseph, Mo. ....	440
Newport News, Va. ....	568	St. Louis, Mo. ....	2,174
New York, N. Y. ....	1,110,476	Syracuse, N. Y. ....	79
Passamaquoddy, Me. ....	422	Total. ....	\$1,373,230
Philadelphia, Pa. ....	44,384		
Portland and Falmouth, Me. ....	16	FROM	
Providence, R. I. ....	438	Austria-Hungary. ....	\$ 7,423
Richmond, Va. ....	15	Belgium. ....	15,675
St. Johns, Fla. ....	5	Denmark. ....	736
Savannah, Ga. ....	91	France. ....	52,314
Galveston, Tex. ....	353	Germany. ....	295,643
Key West, Fla. ....	15	Greece. ....	29
Mobile, Ala. ....	15	Italy. ....	6,210
New Orleans, La. ....	5,505	Netherlands. ....	2,774
Paso del Norte, Tex. ....	4,718	Portugal. ....	2
Saluria, Tex. ....	266	Russia, Baltic and White Seas. ....	84
Arizona. ....	57	Spain. ....	1
Los Angeles, Cal. ....	323	Sweden and Norway. ....	758
Puget Sound, Wash. ....	975	Switzerland. ....	6,686
San Diego, Cal. ....	15,790	Turkey in Europe. ....	22
Willamette, Ore. ....	316	United Kingdom. ....	915,393
Buffalo Creek, N. Y. ....	2,040	Bermuda. ....	5
Cape Vincent, N. Y. ....	68	Dominion of Canada:	
Champlain, N. Y. ....	1,449	Nova Scotia, New Bruns- wick, etc. ....	1,422
Chicago, Ill. ....	33,912	Quebec, Ontario, etc. ....	21,404
Cuyahoga, Ohio. ....	3,828	British Columbia. ....	825
Detroit, Mich. ....	9,908	Mexico. ....	5,249
Duluth, Minn. ....	5	West Indies:	
Erie, Pa. ....	24	British. ....	49
Genesee, N. Y. ....	237	Danish. ....	3
Huron, Mich. ....	1,584	Hayti. ....	8
Miami, Ohio. ....	127	Spanish—Cuba. ....	30
Milwaukee, Wis. ....	3,736	Argentina. ....	23
Minneapolis, Minn. ....	1,009	Brazil. ....	9
Niagara, N. Y. ....	3,901	Chile. ....	5
North and South Dakota. ....	377	Colombia. ....	2
Oswegatchie, N. Y. ....	670	Ecuador. ....	39
Superior, Mich. ....	559	Venezuela. ....	8
Vermont. ....	3,646	China. ....	2,606
Albany, N. Y. ....	1,359	East Indies (British). ....	299
Cincinnati, Ohio. ....	2,916	Hong-Kong. ....	2,096
Denver, Colo. ....	294	Japan. ....	34,552
Des Moines, Iowa. ....	7	Turkey in Asia. ....	2
Dubuque, Iowa. ....	122	British Australasia. ....	699
Grand Rapids, Mich. ....	299	Hawaiian Islands. ....	141
Indianapolis, Ind. ....	147	Canary Islands. ....	3
Kansas City, Mo. ....	851	All other Africa. ....	1
Louisville, Ky. ....	210	Total. ....	\$1,373,230
Memphis, Tenn. ....	20		
Nashville, Tenn. ....	186		
Omaha, Neb. ....	260		

## PROFIT IN THOROUGHNESS.

IN the printing trade as in some others there are a number of small matters that are more commonly slighted than seriously regarded as worthy of particular attention. Among these inferior items may be mentioned proofs and the wrapping of parcels, and a number of other things of greater and inferior importance. It is not too much to say that an experienced man could determine whether a printer was doing a profitable business or not by the mere examination of the condition of a few of the proofsheets of the office or the examination of a few of the parcels of printing to be delivered to customers. There is no more time wasted in giving good clear proofs than giving dirty and illegible proofs to the customer, and there is no more time wasted in giving the customer a neatly parceled job of printing than there is in giving him a half-tied package with ink-smear wrapper. The whole secret lies in making a little preparation to do the work of such details in a proper way. The printer who is alert to the convenience of his customers, to their taste, to their desire for

novelty, wins customers by the most trivial methods; and while the ability to seize such methods to make business is largely a matter of temperament, the incentive of the dollar should be sufficient to quicken the wits of most to a greater attention to the details of the trade usually left to the care of the boy who sweeps the floors. The late J. C. Blair, of Huntingdon, Pennsylvania, who made a fortune out of the tablet industry, made that fortune because he had taste and an eye to the elaboration of detail. He found it took no more time to do a thing right than to do it indifferently well. If he had believed in the "good-enough" methods in vogue in many offices, he would have made no progress. In this plea for thoroughness, however, it must not be understood that the habit many printers have of dallying over the impression of a piece of work is to be commended. There is a wide difference between the correct and rapid attention to detail and the feeble pottering of the workman over what he may consider a prize specimen.

## THE LOUD POSTAL BILL.

REPRESENTATIVE LOUD, of California, is ready to report to the committee on post offices and post roads at its first meeting a bill which it is claimed will save the Government from \$8,000,000 to \$12,000,000 per year in the expenses of the postal service, by amending the law concerning the transmission of second-class mail matter. Mr. W. E. Curtis, of the Chicago *Record*, writes in that paper that under the present law all publications that appear regularly can have the benefit of the special rates of postage allowed to genuine newspapers, provided they are issued at stated and fixed periods, and as often as four times a year. Publishing houses have taken advantage of this generous provision by issuing new and old books at regular intervals, and have loaded the mails with them to such an extent that there is an enormous deficiency in the earnings of the Post Office Department every year. The bill proposed by Mr. Loud prescribes conditions upon which a publication may be admitted to the second class, as follows:

1. It must be regularly issued at stated intervals as frequently as four times a year, bear date of issue and be numbered consecutively.
2. It must be issued from a known office of publication, which shall be shown by the publication itself.
3. It must be formed of printed-paper sheets without board, cloth, leather or other substantial binding, such as distinguish printed books for preservation from periodical publications.
4. It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and must have a legitimate list of subscribers, who voluntarily order and pay for the same. Provided, That nothing herein contained shall be so construed as to admit to the second-class rate regular publications, or any particular issue of any regular publication designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates; and, provided, that all extra numbers of second-class publications sent by the publishers thereof, acting as the agent of an advertiser or purchaser, to addresses furnished by the latter, shall be subject to pay



postage at the rate of 1 cent for every four ounces or fraction thereof; and, provided further, that it shall not be permissible to mail any given article or articles, or any part of any particular number of a newspaper or periodical segregated from the rest of the publication, except at the third-class rate of postage.

Chairman Loud also reports a bill requiring all publishers and other persons sending large quantities of mail through the post offices, before depositing in collection boxes, "to classify and separate the same in bundles or sacks, by States, cities, towns and counties, as the Postmaster-General may direct."

#### THE PUBLISHERS OF AUGUSTA, MAINE.

WITH an eye to the emulation of the tactics of a noted literary critic, the following account of the publishers of Augusta, Maine, is scissored from the crisp pages of the *Philistine*, and is given prominence here owing to its connection with the efforts of Representative Loud. Mr. Hubbard says:

"Augusta, Maine, is a town of ten thousand people, with a single-track trolley line that runs a bobtail car every half hour. Augusta is the only place of its size in the United States that ranks as a first-class post office: being classed with New York, Chicago, Philadelphia and St. Louis. When I arrived at Augusta I was met at the station by three millionaires. One of these men, through his cunning devices, owns as many houses as a dog has fleas. He told me he owned all the houses on one side of a long street and had his eye on the others. These men had subsidized all the hacks in town and met me in the name of Literatoor. We saw the town thoroughly and distributed much carmine. In the evening there was a banquet and I Chauncey Depewed. A millionaire by the name of Vickery was intent on getting me drunk, and this in spite of the fact that there is a Maine Liquor Law. But Maine has both the law and the liquor. Another millionaire by the name of Morse showed me a building that covered acres and was a skyscraper besides, where he printed five papers, with a combined circulation of over two million. These men have discovered the weaknesses of our agrarian population and laid the tillers of the soil in every State and territory under tribute. The circulation of these periodicals was gotten by means of giving the seductive Gimcrack and the lubricious Gewgaw; but the income is derived from Doctor Pierce who discovered a discovery and Colonel Hood who makes the kind that cures. No man can read Augusta literatoor without feeling certain he has every disease mentioned in Gould's Medical Dictionary. These papers seem to be published with the idea of holding the thought of disease over mankind, and that they succeed the mansions of Augusta testify. And if you ask me what a millionaire is I'd say, he is one who has discovered a weakness in mankind and then fans and feeds it for a consideration. You may make a good comfortable living supplying the legitimate wants of men, but you cannot accumulate a million dollars until you know how to prey upon the hopes and fears of your fellows. These remarks may

sound unkind and I surely would not be moved to make them did I not remember how Vickery, Gannett and Morse, of Augusta, made me break my pledge and see sea-serpents on the Kennebec."

Written for THE INLAND PRINTER.

#### DRAWING FOR PRINTERS.\*

NO. X.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

SOME of the most valuable hints we have given our readers are those of Chapters VIII and IX, in connection with the naso-labial line. In these you will find the foundation of our teaching; that is, we do not say that a human face must be made by putting in a black line running obliquely from the nose to the lip, made with such or such a pen, such or such a crayon, ink, or charcoal, but we point out the line in nature, and say that because it is found in nature, artists put it in their drawings. When not found in a face, as that of a young person, then it is left out in a good artist's drawing of a young face. Whether he uses pen, wash, or crayon, has very little to do with the case. There are some methods of using the pen, wash, or crayon, that are better than others; but, if you are taught to see the naso-labial line in nature, it is very easy to learn to draw it in one of those mediums, and having drawn it in one, it is easier to learn to draw it in other mediums.

We give, with this chapter, the head of Choudieu, in which this line is marked as conspicuously as in the Watts. This drawing might have been made with an ordinary pen, somewhat worn, or (as was probably the case) with a quill pen, or with a camel's-hair brush, or

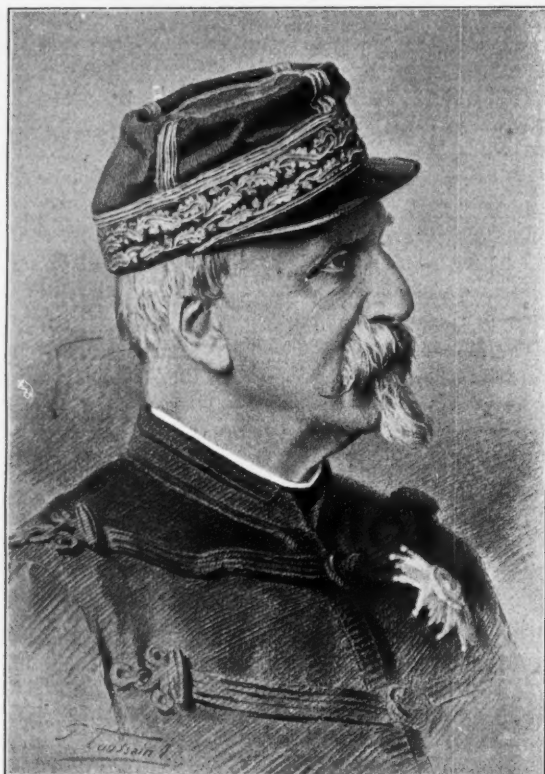


Head of Pierre René Choudieu, drawn by Pierre Bonnard (probably from a medallion, and possibly with a quill pen), for *La Revue Blanche*.

with a Japanese brush (which, like the quill pen, is a delightful instrument with which to draw heavy lines); but are we not right in surmising that you are better prepared to draw such a head because we pointed out in the last chapter that the naso-labial line was a characteristic mark of an old man's face than if we had given you directions for using the quill pen or the brush and said nothing about this line? Of course, we do not mean to suggest that, were you making a copy from *this*

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line drawing, you would be so careless as to leave out the naso-labial line, but if you were drawing an old man's face from a photograph, might you not easily



THE LATE DUC D'AUMALE.

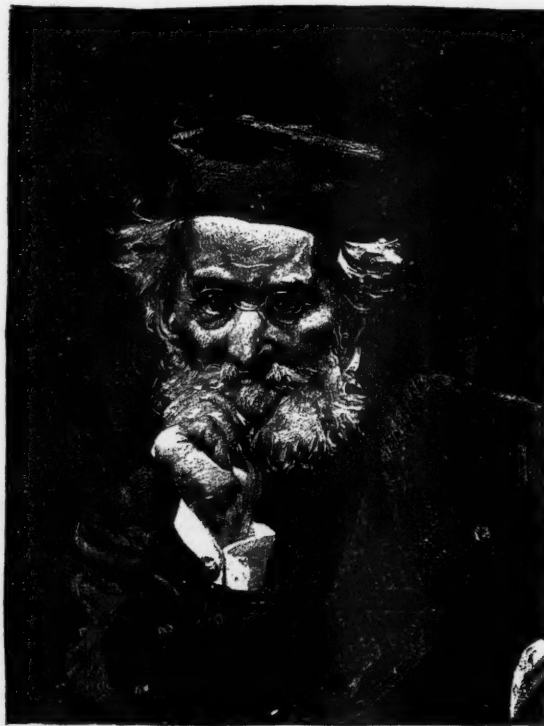
Drawn in crayon, by T. Toussaint, and engraved by half-tone.

overlook this line if it had never been pointed out to you? If you agree with this proposition you will be in thorough sympathy with the spirit in which these papers are written, and when our chapter on expression comes you will not at all regret that it is not a technical chapter on the use of a drawing instrument.

Now, let us consider the Choudieu drawing a little more fully, and in doing so we shall ask you to notice that the words follow almost verbatim the part of our last chapter referring to the Watts head. This does not mean that we are at a loss for a vocabulary, but it is done purposely so that we may thus call attention to it, and that you may realize that we have called your attention to a vital principle; moreover that principle may be referred to again and again in almost every case where an old person's head is under consideration. We publish also the Duc d'Aumale drawing, in which you will see the line is again marked. Now, we publish this drawing mainly in connection with the highly finished drawings illustrating Chapter VIII, by Dagnan-Bouveret, Lœwe-Marchand and Gaillard, but you may profitably note also that were you tracing it, intending to make a line drawing of it in pen and ink, you would represent this muscular indentation with a strong line, as in the Watts portrait. You will not fail to notice also

the line in the throat corresponding to the one in Bonnard's Choudieu, now presented for consideration.

This Bonnard is a slight drawing, but it is recommended to printers because it is both artistic in treatment and easily printed. It is artistic because in the heavy lines that you see in the ear and hair there is a knowledge of modeling. The artist knew his business just as Gaillard did, and every time he put down a blotty line it was meant to represent the presence of a shadow. We have no means of telling whether this was from an actual plaster or bronze medallion, or whether the artist worked from a photograph and from his imagination rendered the effect of a modeled relief; but in either case, in the photograph or in nature, there were thousands of little tones that have been left out. A clever pen draftsman works in the same manner, using darks which the uneducated eye will take to be arbitrary blackening of the drawing, but which an artist knows is the result of the intelligent observation of the shapes of shadows, and of the most important shadows of a face. Now, one of the most conspicuous lines in this drawing is the one running diagonally from the wing of the nose almost to the corner of the lips. This is called the naso-labial line, and is found in every old face. I say again, that though you work for one hundred years as a printer, you would probably never



Portrait of Leon Cogniet after the painting by L. Bonnat, drawn, probably, by the painter himself, upon grained scratch-board with lithographic crayon (?), the lights scratched out with a penknife.

draw as correct a line as this. But if you should make studies in pencil and realize that this line is typical of old age, you would be able to put it in such a drawing

as the Bonnard where, you will notice, it comes down about as far as the lower lip, as in the Gaillard, and you would realize why it was left out in the Dagnan-Bouveret and Marchand drawings.

The Bonnat portrait of Cogniet becomes particularly interesting from this view point, e. g., practice for the sake of observation. It is executed by a process of no value to the printer of the country newspaper, but there is food for thought in the way the form is brought out by the juxtaposition of masses of light and dark that are not lines. Ordinarily we do not recommend to the printer to experiment with such effects, but rather to confine himself to outline or silhouette, but the value of the white-line will be considered in connection with wood engraving, and any practice in drawing from nature in light masses will help you appreciate the judicious use of white-line in wood engraving, or strong contrasts of white and black in any medium. We publish, for example, two very different kinds of drawing as companions to the Bonnat. One in which Verdyen has obtained an effect of the brilliancy of fireworks by scratching out whites from a very black

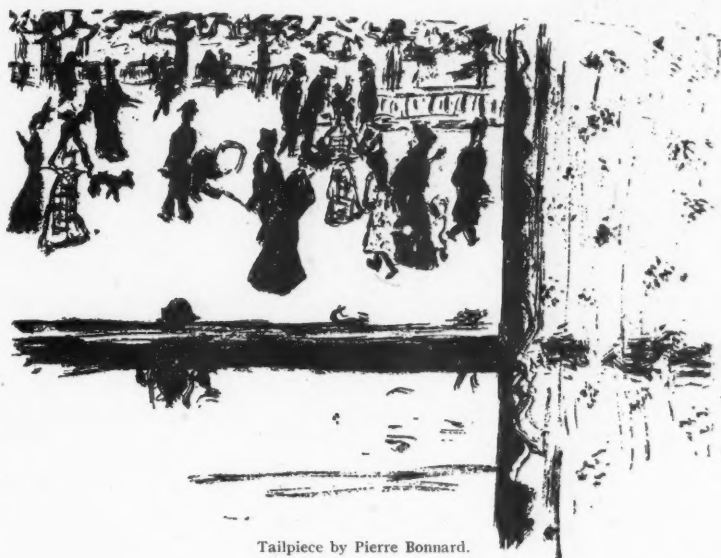


A FÊTE AT BRUSSELS.

Drawn by Verdyen, probably on ruled scratch-board (see tones in the sky), with crayon, in sky, and with brush, in figures; the plate very much retouched by hand.

drawing. Similar effects may be got with great ease in wood engraving.

A still more clear effect of light is got in the Bon-



Tailpiece by Pierre Bonnard.

nard tailpiece, where, by simply breaking the window sash with the light fold of a curtain, makes us feel the color of the curtain from the top to the bottom of the picture. We should advise your practicing in any medium, endeavoring to get similar effects, as they are most valuable in saving a drawing from monotony. In the Brun drawing, for example, no casual observer would appreciate the white pillars, and an untrained draftsman would be likely to cover them with tones, but as a matter of fact they help immensely to give variety to the drawing. In an architectural exhibition we are frequently tired by the monotony of similar drawings where the draftsmen, in their desire to render texture and local color, cover such surfaces with lines meant to represent stone, brick or mortar.

We would remark also that just as our own repetition of the Watts analysis apropos of the Bonnard's Choudieu portrait was intentional, so the apparent conglomeration of portrait studies, landscapes and buildings in this number is not the result of careless arrangement on our part, but is intentional, that it may be shown that a certain principle in drawing, studied from one object, may be applied to any other. If you draw a friend's face by lamplight and pick out the lights upon it and his cuff, as in the Bonnat Cogniet, you will be prepared to pick out similar lights on portions of buildings as in the pillars in the Brun drawing; or on window curtain folds as in Bonnard's tailpiece.

It may be interesting to printers for us to narrate the difficulty of preparing a proper legend for the Choudieu. It was a tailpiece to an article in a French magazine, and bore no legend. To all appearances it was the portrait of one Mr. Dangers, but knowing the French are so liberal in their use of cognomens, we took the



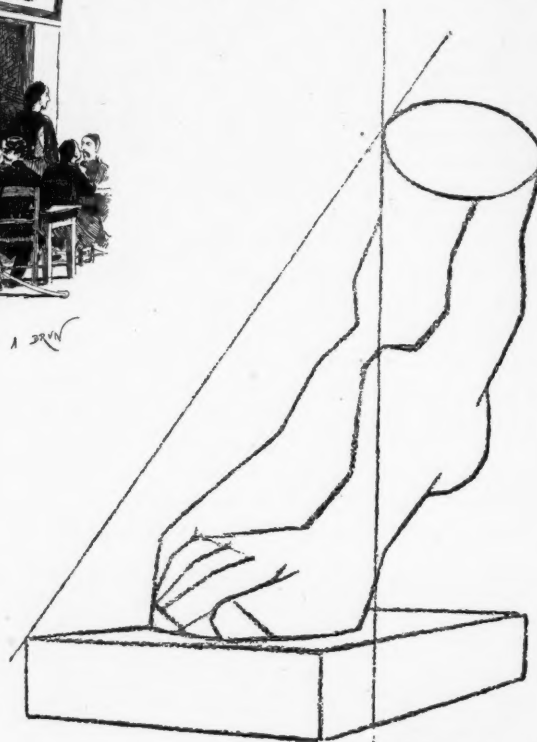


At the Café Aphrodite. Pen Drawing by A. Brun.

precaution to investigate. A Frenchman may be born Smith, but in manhood is known to the public by one or a dozen other names. He may marry Miss Brown, and, therefore, parade as Mr. Brown; his Uncle Jones may leave him money, so he publishes his articles under the name of Jones; he was born in the city of Boston, so he signs himself *de Boston*, meaning *of*, or *from*, Boston. Under this name he paints his first picture, but the town council does not buy his works as he hoped it would, and the council of Albany does, so he discards "*de Boston*" and, in his gratitude, he afterward signs his canvases *d'Albany* (abbreviation of *de Albany*). But now as to Christian names. Our friend Smith was, perhaps, named by his father Henry, but at his baptism there were added the names of Lewis and Charles and his mother's name, Black. Then, when at the age of fifteen he comes to be confirmed, he takes the name of Matthew, Mark, Luke, John, plus Mary. And with any of his surnyms he may at any time combine any two or half a dozen of these pronyms. So that a French biographical dictionary is one-half biography and one-half cross-reference. Thus—*Brown*, see *Jones*; *Black*, see *White*.

Knowing this, we referred to the periodical from which this was cut, and found it was a tailpiece to an article signed Pierre René Choudieu. Ah! this gave us a clue; but, who then was Dangers? Was Choudieu a sculptor as well as a writer, and was this a medallion portrait by him of Dangers? Or was it a portrait of Choudieu by a draftsman named Dangers? The artists were not mentioned in the index nor on any page in the body of the magazine, but on the title-page we found "*Dessins de Pierre Bonnard*," meaning that all the drawings in the magazine were by one artist—Bonnard. Therefore, D'Angers could not have been the artist, so we must search further; this we did, and luckily, in the back of the magazine, found the advertisement of a series

of articles by Pierre Choudieu, and one of the paragraphs in it read, "*Pierre René Choudieu, naquit a Angers*," etc. This translated meant that he, Choudieu, was born at Angers, so that we fathomed our problem at last, and give the result above.



Example of French Art School studies, from plates published under the direction of Bargue and Gérôme, showing method of blocking in a cast, both outline and shading; also method of shading in simple tones without much reflected light or half-tones.

The foot plate is identical in treatment with the plate of hands given on page 164, November number. The reader should compare the two that he may understand that method may be learned from the drawing of one object and applied to the drawing of a thousand other objects. You must not expect that in a brief series of this kind we can give specimens of every object that the printer may have occasion to draw—we should have to publish an encyclopædia for that—but we do purpose to give *methods* which will enable him to draw every kind of tangible object with light and shade upon it. These hands and feet studies may be used as guides to show how any such object may be "modeled," i. e., shaded so that the object seems to be solid.

By mistake this plate is referred to in Chapter VIII, page 298, of the December number as having appeared in the September number. No installment of "Drawing for Printers" appeared in that month.

(To be continued.)

### DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.—INTRODUCTION.



ACHINERY is fast changing what were once called art and artisanship into trades, and occupations which formerly depended exclusively on the skill and cunning dexterity of the individual—the handicrafts of our fathers—are likely to become traditions. Type founding, standing at the head of the group of skilled employments which includes the printer's craft, is undergoing great changes. The introduction of

improved apparatus and labor-saving machinery has so modified the conditions of its development that it is now a highly specialized trade. In the early history of printing the printer was his own type founder, and not only cast and finished his type, but often performed the preliminary operations of cutting the punches, driving and fitting the matrices as occasion required. The discovery of the electrotype process of multiplying matrices became an incentive to type founders to create new faces, resulting in a bewildering variety of slightly differing styles of type. This made it possible to bring out new styles at a moderate cost, as the pattern letters are cut on soft metal and electrotyped, instead of the old method of cutting everything on steel. This was soon followed by the steam perfecting casting machine, although the driven matrices are almost a necessity with them.

The most recent advance in the rapid reproduction of pattern letters is the mechanical cutting of all the sizes in a series, say from 6 point to 60 point, from one set of patterns or drawings. This is done rapidly on a delicate machine on the principle of the router, the various sizes being cut automatically and in exact proportion by the application of the pantograph movement. Now another improvement has been made, the matrix being cut with a similar machine, instead of the pattern letter, which has to be electrotyped. This latter method has its limitations, and is not yet available for all faces of type. It is in the line of improvement, however, and by its use the cost of producing matrices is very much reduced.

The last third of the nineteenth century has been the most prolific period in the history of printing and type founding in the number, variety and beauty of new type faces produced. At

the beginning of the century the printer had for his selection a half dozen series of Romans, with a moderate assortment of titles, two-line letters, a few fonts of Greek, Hebrew, and "Flowers," or borders. Now the variety is so great that one who first essays to select an outfit is confused and at sea as to what he shall take and what reject. The specimen book of the principal type founding corporation in America now shows no less than 164 sizes and faces of Romans and Old Styles, each with its accompanying italic, from 5 point to 12 point in size; while in plain and ornamental display type there are 575 series, each series averaging five sizes or bodies. Add to this array all that the other type founders are producing, and one is inclined to the opinion that "of making type there is no end."

The active development of the type founding industry has produced a large number of ingenious designers and engravers of type, about whom the public knows very little. Formerly men of this class were regular employes of the type founders, but latterly they have separated themselves, and the best ones now carry on the business independently, having their own workroom or place of business. They design a new alphabet, and having submitted drawings or trial proofs from engraved letters, an order is taken for one or more sizes. The soft composition metal used for the engraved letters permits a freedom of manipulation which would be practically impossible in steel, and the engraving or cutting of the pattern letters is much more rapid.

The craft of letter designers is one of wide influence, for upon them rests the responsibility of cultivating the public taste in the shape and form of letters. The evolution of our Roman alphabet is an interesting study. Having for its students and critics the scribes, sculptors, and engravers of dies for coinage, it has, since the invention of printing, brought to its service artists of renown who were pleased to study every individual letter. The alphabets drawn by Albrecht Dürer show that care in the smallest details for which this great artist was celebrated. While the art of printing tends to crystallize the form of letters, the genius of the designer rings innumerable changes on their lines, angles and curves. He has extended, condensed, inclined, rimmed, shaded, outlined and ornamented; he has exaggerated what were at first tolerated as eccentricities until they became monstrosities; until now he who is endowed with true artistic feeling goes back to early models, such as the type founders of the sixteenth century produced. Thus the printer of the twentieth century will have for his use designs not unlike the fonts used by Manutius, by Sweynheim, and their contemporaries.

Believing that the readers of THE INLAND PRINTER would be interested in an account of designers and engravers of type, with references to the particular styles produced by each, it is proposed to furnish a series of sketches, embodying such data as have been procurable. It is hoped that the publication from month to month may awaken an interest in the subject, and that other facts may be placed at the disposal of the writer. There will be no attempt at a critical study of type faces, the purpose being rather to put on record, before it is too late, such facts about these men to whom type founders and printers alike are deeply indebted, as may be worthy of record. The first article in the series will be devoted to James West, a gentleman identified with the business for forty years.

### CERTAINLY.

In the absence of the regular golf editor, the following question from a beginner was referred to the turf editor for an answer: "In a game of golf is it right to fuzzle your put, or is it better to fether on the tee?" The turf editor set his teeth firmly, stared hard at the wall in front of him a few moments, and wrote the following reply: "In case a player snaggles his iron it is permissible for him to fuzzle his put, but a better plan would be for him to drop his guppy into the pringle and snoodle it out with a niblick."—*Chicago Tribune.*



Half-tone by  
WILLIAMSON-HAPPNER ENG. COMPANY,  
Denver, Colorado.

#### A NOON SIESTA DISTURBED.

View of Spring River, in Northern Arkansas, on the "Memphis Route." Large quantities of watercress abound in this river, and at all seasons of the year cattle may be seen wading in the water feeding upon it. At times nothing but the cows' backs are visible, their heads being lost to view in their search for the buried cress, of which they are very fond.

Photo by E. J. Davison, Kansas City, Missouri.



## Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

### CASTING THE APOSTROPHE WITH THE "S" IN SCRIPT FACES.

To the Editor: BRADFORD, PA., December 18, 1897.

Here is a suggestion to type founders: Would it not be practical, in the manufacture of script faces, to cast the apostrophe with the letter *s*, at least three or four of such letters with a font? At present script lines are broken up and disconnected where the apostrophe is used to denote the possessive case, and if this could be obviated it would certainly be of great benefit to the craft.

JOHN W. BAKER.

[This is now being done.—EDITOR INLAND PRINTER.]

### HAIR SPACES FOR OVERHANGING JOB LETTER.

To the Editor: LANSING, MICH., December 23, 1897.

Printers who have purchased the Mazarin Italic of the 6 and 18 point, should be careful to note that the shoulder on the cap *D* is not too large, for in some cases it requires a hair space between it and the lower case *e* and *u*, and if used otherwise it will bend or break these letters during the process of locking and planing the form. I have written the firm concerning the defect, and in their reply they say: "We are indebted to you for pointing out the defects. It is the first that we have heard; although we are always on the look-out for anything of this kind."

I write this so that printers who have the 6 and 18 point Mazarin Italic in their office can use the hair space and prevent damaging these letters, otherwise many of the letters will soon be unfit for use; at least I have found it so.

E. D. ALLEN, proprietor *Record*, Lansing, Michigan.

### ECONOMY OF HOME-MADE DEVICES.

To the Editor: BROOKLYN, N. Y., January 8, 1898.

Since the publication in your December issue of Fred S. Boyden's letter, there must be quite a boom in the patent leather business. This chestnutty idea of making large type out of patent leather, and old shoe leather, and cardboard, must be a boon to printerdom, as it has appeared in THE INLAND PRINTER at frequent intervals for many years. There is such an obvious economy. Patent leather and wood bases cost nothing, and time is no object. It is this kind of competition, no doubt, that compels wood type manufacturers to sell poster type so cheap. The three lines of type used by Mr. Boyden could probably be bought for less than \$2—how infinitesimal, then, must be the cost of time, leather, glue and  $\frac{3}{4}$ -inch board. The saving must be worth the price of a subscription to THE INLAND PRINTER.

And, Mr. Editor, please do not print that paragraph about casting small type in indestructible glass more than once a year. For the past ten years or more it has frequently chilled the ambition of the type founders who make metal type. When will that glass type be put on the market? Is it fear of this indestructible glass type that impels the type founders to advertise their metal type so constantly in your indispensable medium of communication?

Bring out the old cinder press; let every typo make his own ink; supersede the graver with the jackknife; and above all make it unnecessary for the skilled manufacturer to expend

money in advertising wares which to the initiated are useless. Let the quotation mongers withdraw the now obsolete proverb of the ancient who said: "*Ne sutor ultra crepidam.*"

HENRY LEWIS.

### SQUARE PAPER BAGS.

To the Editor: PORT EDWARD, N. Y., December 13, 1897.

Noticing a query of "R. S., of Edinburgh, Scotland," in your December issue, perhaps you can make use of the following information: About fifteen years ago a Scotchman named Ladell lived in our neighboring village, Sandy Hill, and there invented and constructed bag machines for Howland & Co., manila paper manufacturers. At that time they were shipping the product of their mills to a bag manufacturing company in Chicago, in which they had an interest. A few years ago the Chicago plant was removed to Sandy Hill, and the manufacture of bags commenced on a larger scale. I am not positive, but think the Ladell machine is being used in this new plant. I inclose a sample of the bag they manufacture. Ladell moved to Brooklyn, New York, eight or ten years ago. The Union Company are very strict about letting anyone visit their factory, probably to protect their process of bagmaking.

GEORGE A. NASH.

### SAVING PRESSWORK WITH A NUMBERING MACHINE.

To the Editor: HARRISBURG, PA., December 14, 1897.

In regard to Mr. Rees' "Scheme to Save Rulework"—the same can be used as a "Scheme to Save Presswork," where work has to be numbered consecutively and the number worked in the same color of ink. I have used this scheme frequently on small checks with long runs: Lock the numbering machine up with its head to the foot of the work to be numbered and have it justified so that when the sheet is printed and turned from the right to the left and printed again the number will strike where wanted. If the work was a check with a 5,000 run,  $2\frac{1}{2}$  by 7 inches, stock would be cut for a 2,500 run 5 by 7 inches. This would be printed, showing the check without a number and the number on the white paper running from 1 to 2,500. Then turn the sheet from right to left and print again. On this second run the check will receive the numbers from 2,501 to 5,000, while the numbers from 2,500 back to 1 will have the check printed to them. When dry cut in two and you have 5,000 complete copies. Of course, a *careful feeding will be required*, or the waste of stock and loss of time necessary to reprint spoiled sheets will take up quite an amount of the time otherwise saved. The time required to make the number strike right is very little, and after locking the numbering machine up several times with the work and getting the knack of it, it is insignificant compared to the amount of time saved in a long run.

MARCUS D. HOERNER.

### COÖPERATIVE AND LIMITED LIABILITY COMPANIES.

To the Editor: WIDNES, England, December 10, 1897.

My October number is to hand, and I have been wading through it with my next meal. On page 44 there is an article by which an impression can be given that the Coöperative Printing Society, of Cambridge, Massachusetts, is the first of its kind in the United States. From my reading of the history of the society there given I can't for the life of me see the difference between the society and what we in England term a "limited liability company." But that by the way. What I am concerned about is "that for nearly three years a coöperative printing society has been successfully carried on," etc. Why! bless me, sir! Thirty-odd years ago a coöperative printing society was established in New York. I was working at George F. Nesbitt's at the time, and Jerry Conklin, "Old" Davies and Jack Wood threw up permanencies to run the coöperative office. When I left, in the fall of 1867, there was

every prospect of continued success for the coöperators. I have some of their work by me today—my receipts for dues and a list of members in good standing in New York Typographical Union, No. 6. Now, sir, I have not been in the States for over thirty years (I have been in Africa and Asia, but America's turn has not come around again yet), and I had no idea but the New York Coöperative Printing Society was still in full swing, though I have never seen it mentioned in *THE INLAND PRINTER*. Neither have I seen or heard anything of Nesbitt & Co's office. Surely "The Printing House of the United States" still stands at the "corner of Pearl and Pine." Why, I have specimens of printing—the shipping cards—which, after thirty years of to and fro in the earth, are fit to be ranked with your colored pages of this October's issue. I hope the house and the men are not merely past history.

THOMAS S. SWALE.

[The editorial referred to does not purposely convey the idea that the Cambridge company is the first attempt at coöperation in printing, but that it is an effort that has been carried on for three years *successfully, and is still going*. The usual understanding of a limited liability company is a company in which the stockholders are responsible and can be legally holden only

ments in the city where lithographic and letterpress printing are combined under one roof, and the demand of the lithographers only involving the reduction of an hour per week (or from fifty-one to fifty hours), rather than risk a strike the master lithographers gave the desired concession. But the Press and Machinemen's Society were not so fortunate. The reduction of hours they asked was two and a half per week (or from fifty-two and a half to fifty), and the Master Printers' Association, in what I thought a very fair and temperate statement, pointed out that in existing circumstances they were unable to make the concession asked. They had, they said, to compete for work with London, where the working hours were fifty-four; with many provincial towns near London, where wages were less and hours longer than in Edinburgh; and, in addition, they had to pay the carriage of the printed sheets to London, a very heavy charge to be taken into account while estimating.

After a short time spent in abortive negotiation, the machine men, to the number of three hundred, came out on strike in the last week of October. As they had been able to take with them nearly all the apprentices, it was evident that the masters were in a tight place indeed. They professed that they would have no difficulty in filling the strikers' places, but the sequel



WATCHING KITTY.

Photo by E. C. Pratt, Aurora, Ill.

up to the limit of their stock, and not for any indebtedness beyond that amount. That is why they are required to put "Ltd." after the name of the firm. This is not coöperation as the word is understood or as it is commonly used.—EDITOR *INLAND PRINTER*.]

#### NOTES FROM SCOTLAND.

To the Editor:

EDINBURGH, December 25, 1897.

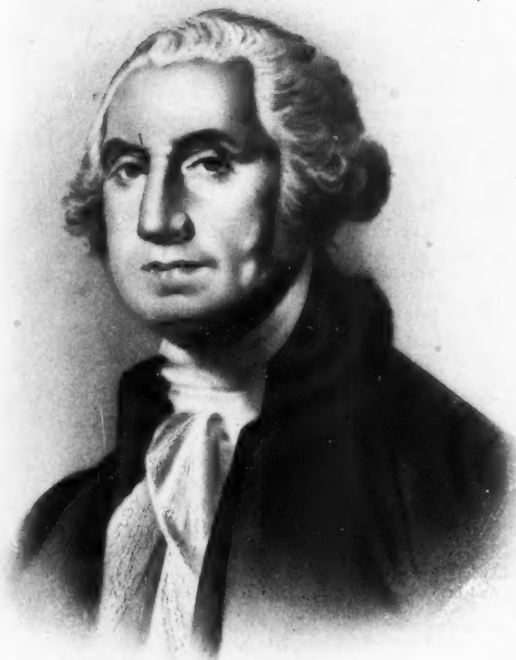
Great Britain is at present passing through one of the most bitter industrial wars of the century. The strike and lockout of engineers has now lasted for five months, and all indications go to show that the struggle is to be continued to the bitter end. The masters seem to have thrown away the scabbard and refuse all compromise, while the men, most of them with the consciousness that they are fighting a hopeless battle, are manfully crying "No Surrender." But the misery and destitution caused in thousands of homes is pitiable to think of.

And we in Edinburgh have had a share of the unrest which is at present troubling our country. About the end of September the Press and Machinemen's Society, of Edinburgh, acting in conjunction with the local branch of the Amalgamated Society of Lithographers, made a demand that their working hours be reduced to fifty per week. There are few establish-

ments that they could not do so. They got a few hands, indeed, but they were mostly inferior workmen, who could do nothing with the fine bookwork for which Edinburgh is famous. This was the men's strongest card—the absolute impossibility, as it proved, of getting men to fill their places.

The Edinburgh Typographical Society, thanks to the wisdom of its officials and committee, declared its neutrality in the struggle, and this resolution was indorsed by the Central Executive in Glasgow. But notwithstanding their neutrality, the compositors, from the second week of the strike, suffered severely from its effects, and in most of the offices a system of half time was resorted to in other departments than the machine rooms. From the beginning of the strike the supply of work stopped, publishers declining to send new work at all to Edinburgh, and it is doubtful when the trade may regain the ground lost in two months of foolishness. The other branches of the trade, I may say, had little sympathy with the machinemen, who had no grievance, and had rushed with headstrong haste into a strike which was characterized as both senseless and selfish.

As the masters could not get men, they sent the work away to other parts to be printed, and I understand some of the stereo and electro plates which left the city during the strike



GEORGE WASHINGTON.

Whose word was truth—  
Whose spirit knew  
No faltering before the foe—  
And sternly calm, fulfilled his trust  
As peace begetter of the world.

were sent to Holland to be printed. This, of course, was not done by the master printers, but by publishers who took the matter into their own hands.

In the third week of the strike the masters offered as a compromise to raise the minimum wage from 32s. to 33s., but steadfastly refused to reduce the hours. This compromise the men rejected.

After seven weeks and a half an arrangement was come to by which the men accepted the offer of the masters to increase all machinemen's wages by one shilling, it being agreed that so far as possible all men and apprentices were to get back to the positions they held before the strike, and that the masters would find work for all the men within three weeks. And as I write this has just been given effect to.

The Edinburgh Typographical Society held a jubilee celebration on November 12, to recognize the fiftieth anniversary of the reconstruction of the society. The meeting took the shape of a soiree and concert, at which 1,500 were present, and an assembly followed. It was a curious example of the irony of fate that on the previous evening the Society had held a very stormy meeting at which a direct vote of censure was proposed on the committee, and especially the secretary, for their action, or rather, inaction, in the machinemen's strike. The committee's action was indorsed by a majority of 56 on a vote of over 400, the figures being—for censure, 152; against, 208.

The Typographia Technical Association is having a fairly prosperous session, and got a good set-off on November 3,

when General Chapman, C. B., R. A., opened the lecture season. The lecture which followed excited great interest, when Mr. W. H. Thomas, linotype agent for Scotland, described the linotype machine, and was somewhat heckled at the close of his lecture.

The monotype machine is said to be coming to Edinburgh, and two of our largest book houses are freely mentioned as having completed arrangements for its introduction. This machine is said to have a terrible appetite for work, but whether it will come up to its testimonials remains to be seen.

G. F. S.

### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. \$1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. \$1.30.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. \$2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. \$1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ x 6½; cloth, gold edges. \$1.00.

NEW WEBSTER DICTIONARY and Complete Vest-Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2½ by 5½; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges. 60 cents.

BILL-HEAD PUNCTUATION.—W. J. H., Middleport, New York, asks: "How would you punctuate the line 'To L. H. Spalding Dr.' to be followed by 'dealer in,' etc., in a bill-head?" *Answer.*—Proper punctuation is the same in a bill-head, or any other job, as it is in reading-matter. If punctuated at all, the line should have a comma after the name, and no point but the period for abbreviation after "Dr.," because the real reading for sense ignores the "Dr.," which logically belongs at the end of the description, "dealer in," etc. Logic considers the name and its adjuncts as all one name—what it calls a "categorematic term." The only possible alternative is either to use the comma or no punctuation.

NOTICE OF MOVING AND "REMOVAL."—In the announcement of a business house that it intends to change its place of business, the heading reads "Notice of Removal." Would not "Notice of Moving" be correct? *Answer.*—I should say *moving*, because I think that the better expression, as it leaves *removing* for the additional sense of *re-*, back or again. But, as many do say *removal*, and the dictionaries define the word for this use, I think we must admit that it is allowable. My personal feeling has always been in line with that indicated by your question, and, as said above, I prefer *move* and *moving* to *remove* and *removal* for such use. No one could reasonably object to them, and I think disapproval of the others is reasonable, though it can not be said absolutely that they are erroneous, if we acknowledge authority.

GRAMMATICAL NUMBER.—J. W. G. asks: "Do you consider the word 'has' correctly used in the following sentence? 'A body of poems has come from her pen,' etc." *Answer.*—Yes, the word is correctly used, as its subject is singular in number. A body is one thing, though comprising many elements. The sentence contemplates a plurality of objects, but they are spoken of as one group, with no distributive or plural



feature of expression. Practically the same unity is inherent in the expression that is noted by J. H. Newman in the following, from "The Grammar of Assent," found in the Century Dictionary: "The mind unequal to a complete analysis of the motives which carry it on to a particular conclusion . . . is swayed and determined by a body of proof, which it recognizes only as a body, and not in its constituent parts." Change the sentence in question to say "a body of poetry," and there would be no such question, as "poetry" must be instantly recognized as singular, not plural; yet the sense might and probably would be the same as that given by the word "poems," which of course is plural. Use of the plural noun leaves no possibility that the poetry is a number of poems, not one poem, which otherwise it might be; but all the poems alluded to are recognized in the sentence only as a body, and not as its constituent parts.

A NOUN THAT HAS NO PLURAL.—F. L. T., Portland, Maine, asks us how the plural of the word "harness" should be written. Our heading answers the question, but of course not fully or convincingly. If the word really had a plural it would have to be "harnesses," as in fact it does appear in this month's *St. Nicholas* magazine, which speaks of horses that "could jump into their harnesses." The editors of *St. Nicholas* know good English, speaking generally, but they are at fault here, as are those of the *Century* in admitting to their pages the words "discriminate between each animal's footprint." No word "harnesses" has any real being, and we cannot discriminate between one thing. None of the dictionaries says anything about a plural for the word, and it is not mentioned in any grammar that is convenient for reference, so that decisive authority cannot be cited; but the proper expression for the plural is "sets of harness," in line with "suits of furniture." "Harnesses" is no better than "furnitures."

A POSSESSIVE PHRASE.—F. B., Cincinnati, Ohio, writes: "Which is correct—'ten years' imprisonment' or 'ten years imprisonment,' apostrophe after 'years' or not?" *Answer.*—The form with the apostrophe is correct; in fact, the other form is not defensible on any ground. While of course the years are not supposed to possess anything, the phrase is what we must call possessive, because that is the case that is used in English to take the place of a nominative and a preposition. We might as reasonably and as grammatically say "ten years of imprisonment," as that is just what is meant; but, as matter of fact, the possessive phrase—with the apostrophe—is the regular idiomatic expression. Compare similar sayings with singular nouns instead of plural. Do we say "a day journey" when we mean a journey that lasts a day? Of course not. It is always "a day's journey." So of imprisonment for one year, it may be doubted that anybody would think of saying "a year imprisonment." Grammarians have said that it is unfortunate that English grammar has not preserved the use of the word "genitive" for instances where the relation is not truly possessive, and it may be so. The distinction, however, would be merely in the classifying term, not in form, for the use of the apostrophe is our only method of distinguishing by form for either a true possessive case or a genitive case.

MR. A. E. DAVIS REPLIES TO MR. TEALL and MR. WATTS.—The following has been received from Mr. A. E. Davis, of Omaha, who says that, so far as he is concerned, this ends the discussion, whether it is answered or not:

To the Editor:

I do not exactly grasp your idea, when you put the effusions of Mr. Watts and myself in Mr. Teall's department. It seems to me that the opinions of others should appear in some other place. But I can stand it if the others can.

I cannot agree with Mr. Teall that North American should be compounded because it is inflected. If compounded at all it should, I think, be for other reasons as well. Why lose sight of those "two arbitrary distinguishing marks" (!) for instance?

If Mr. Teall will read the paragraph on page 173 (November) beginning, "It is well to be very cautious," he will get a very good idea of what I consider not courteous in his criticism of Gould Brown. If "sentiments or opinions that do not commend themselves to the judgment of one person may be eminently proper and reasonable to another," it is, in my opinion, discourteous to say that an opinion of Gould Brown is a notion that "never was reasonable." And Mr. Teall may use "notion" in any sense he sees fit.

There is nothing in the remarks of Mr. Watts needing an answer. He makes no argument pertinent to the original question, but contents himself in the main with a defense of his statement that life is too short for a reader to get a thorough understanding of railroad tariffs. Few proofreaders would care to admit that they could not understand the meaning of matter given them for correction—railroad tariffs or anything else—and Mr. Watts should be given all the space at the disposal of THE INLAND PRINTER for his defense. A. E. DAVIS.

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#### "FARTHER" TO "FURTHER."

Says "Farther" to "Further," My peace you disturb,  
For you are an active and transitive verb,  
And always you're striving to "further" your cause,  
Ignoring my rights, and King Grammar's good laws.

I'm only an adverb of distance 'tis true,  
But still I've my place, and my duty to do;  
And I'll thank you, however at my protest you scoff,  
To mind your own business, and keep farther off.

You've a work of your own, to push all things along,  
And you're able to do it, because you are strong;  
And I'll run before you to mark out your way,  
And help you to further things farther each day.

Your work is to boost things, and mine is to lead;  
We each need the other for making good speed;  
So please on my province no longer intrude;  
"Thus far, and no further!" nor deem I am rude.

'Tis rumored that "Further" "acknowledged the corn,"  
And said, "I'm a sinner, as sure as I'm born;  
But now if you'll pardon my fault, in your grace  
I'll trespass no farther, but keep my own place."

So each his aggression has promised to curb,  
The adverb, the active and transitive verb;  
And now will all mortals this treaty regard,  
That King Grammar's reign may no longer be marred?  
—George Lansing Taylor, L.H.D., in *Christian Advocate*.



Photo by F. C. Morrow, Leavenworth, Kan.

"OUR BROTHER."

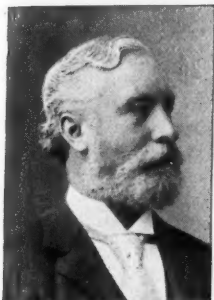
## THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

## THE TYPOTHETÆ NOT INIMICAL TO THE EMPLOYEE.

Joseph J. Little, the well-known employing printer of Greater New York, known in fact throughout the country for his activity in connection with the national as well as the local typothetæ, has favored me with his views on the relationship of organizations of master and journeymen printers.



JOSEPH J. LITTLE.

He says:

"The employing printer was an ancient and a useful member of the commonwealth. He occupied at once an important and honored place in the community. The Typothetæ is a modern institution organized, not as many suppose, for war, but for peaceful and useful purposes, for be it remembered, 'Peace hath her victories, no less renowned than war.' For the past quarter of a century the United

States Government, after permitting the almost entire destruction of her ocean commerce, has been building warships, not in anticipation of war but rather for the purpose, in case of necessity, of commanding the respectful consideration of nations who do expect and who are therefore always making preparations for war. Even this tardy action is to be commended, for it is far cheaper to support a formidable navy than to have our seacoast cities threatened and endangered by foreign foes upon every occasion of international dispute. It may even, in time, encourage a return of American shipping upon the high seas.

"The employing printer had, like the United States Government, permitted the almost complete destruction of his business, at least in so far as its management or profitability was concerned. It is true he continued to furnish the capital, secure the business, accept the responsibility and the blame for the shortcomings of those who executed the work, but he had little or no part in the employment of the necessary operatives. He was relieved of this by those who had no interest whatsoever in the welfare or continued success of the establishment—by those who had no concern as to the satisfactory execution of the orders, or as to the further development of the art. The proprietor had simply become a communicating link between the operatives and the consumers.

"When this stage of disaster had been reached, was it any wonder," asked Mr. Little, "that those who felt they were supreme determined to shorten the workday by one-fifth? What mattered it to them that but ten per cent profit was possible even then? Up to that point it had only been necessary for those in control to dictate their pleasure. The wonder was that sufficient vitality remained in the employer to permit of resistance. But opposition or ruin became the alternatives and—the United Typothetæ of America was the result.

"Annual conventions have since been held in various parts of the country. At these gatherings discussions of questions of importance to the welfare of the printing interests have been held, with, I am confident, most excellent results. Employees have discovered that it is not always possible for employers to increase at will their charges to consumers. They have learned that competition necessarily affects every enterprise; that printing need not, like building, of necessity be done at any particular place; that transportation facilities are extensive and rates not sufficiently high to prevent the execution of orders at a considerable distance from the point of consumption.

"It has been affirmed by radical trades unionists that 'the union' has claims upon all workmen, whether they are mem-

bers or not—claims superior to the demands of society, state or family. The Typothetæ combats this demoralizing doctrine. It admits the obligation of the members to the Union so far as it affects themselves, but denies their right to molest or injure those who prefer not to affiliate with or to be governed by the arbitrary rules of these organizations.

"Within the past few weeks Typographical Union No. 6, of New York City, resolved to demand a nine-hour workday after the first day of January. One of the hopeful signs of the times is that upon the representations of the New York typothetæ the union consented to a modification of its demand and thus averted the strike which had been determined upon.

"This action on the part of the union will undoubtedly lead to a better understanding between the two organizations, as this is believed to be the first conference ever held in this city by representatives of the two bodies before a strike had actually been inaugurated.

"It should be thoroughly understood that a strike is war. War means waste, and loss to all engaged therein. Diplomacy should in every case be exhausted before war is commenced. May we not hope that the example thus set by the typothetæ and typographical union, of New York, may be generally and profitably followed throughout the country, not only by the printing fraternity but by all manufacturing industries. Why should the countingroom and the workroom be in conflict? Can either prosper without the other? Does it not often happen that the employer goes home with an empty purse—and that after a much more laborious and anxious week than the employee, who, however, takes home in his pocket every dollar he has earned?

"The employer is accused of being inimical to all unions or associations of workmen, and of being inconsistent thereby, inasmuch as he is a member of the Typothetæ. Employers are not hostile to such organizations of employees when they are bent on legitimate ends and are properly conducted. Within my own establishment—and I know the same condition exists in many other large offices—is an organization of the employees, which receives every encouragement at the hands of the principals of the concern.

"Let it be remembered that there is a wide difference between an organization whose purpose is to benefit its members and one whose main object is to injure all who may dare to deny allegiance to its mandates. Fortunately the courts are beginning to recognize this difference, and the time may not be far distant when every community may hold in distrust the members of any society who will permit, much less encourage, its adherents to injure or kill men for no other reason than that they attempted to support themselves and their families by honest industry, as permitted by the laws of God and man, without regard to combinations of men seeking to control their actions.

"When that time arrives, the ancient institution of the employing printer will again be recognized, and a community of interests between employer and employee again be established as of old."

These are wise words of the veteran New York master printer, and I commend them to those individuals, the friends of neither employer nor employee, who declare that the Typothetæ and the Typographical Union are natural enemies.

## CHICAGO PRINTING PRESSMEN'S UNION MAKES A DEMAND.

On December 22, Chicago Printing Pressmen's Union, No. 3, presented an amended scale to the proprietors covering the wages paid for nightwork, overtime and "short days," as follows: "Pressmen employed at night shall receive \$24 per week of fifty-nine hours; pressmen employed temporarily for nightwork, two nights or less, shall receive 50 cents per hour; in offices where a short day is established, the scale for nine-hour day, fifty-three hours per week, shall be \$20; for eight-hour day, forty-seven hours per week, \$19; all overtime after 10 o'clock P.M. to be 70 cents per hour."

The time set for the changes to go into effect was January 1. The demand, I am informed, was quite unexpected by the proprietors, and found them in no mood to yield a ready acquiescence. As was pointed out in a communication to the union, the changes were regarded as very unjust, since they gave the employer no opportunity to revise his contracts to provide for the additional expense; that inasmuch as less labor is required from the night men than from those employed during the day, the raise asked was unfair to the day men; that no pressmen's union within a radius of one hundred and fifty miles of Chicago was paying anything near the Chicago scale, and that any increase must necessarily drive more Chicago work to these competing towns and thus deprive more members of the union of an opportunity for employment; that an extra 5 cents per hour for the eight-hour day was out of all reason when the extra investment made necessary by the adoption of the shorter workday was considered; that to demand 50 cents an hour for men employed two nights or less was illogical, since better results could be obtained by working the regular force overtime for the same price as permitted under the scale; that the time was inopportune and the demand could but retard the general movement for a shorter workday; that the union should consider the four disastrous years from which the trade is just emerging and not jeopardize the interests of all by seeking to place additional burdens upon the employer who

have been made, but because it would add much more to the interest and excitement of the occasion. It looks to me as though the founders of the Typothetæ were afraid that it might get away from its early principles, and that the present plan was selected for very much the same reason that our forefathers decided to have senators elected by legislatures instead of by popular vote. There is no question that the Typothetæ should hold its way along conservative lines. At the same time, I believe there will be no danger in letting things come to open discussion and open vote. So far as I am personally concerned, I would not care to go to conventions for their own sake. To me, the principal value and pleasure comes from meeting personally the leaders of the trade from all sections of the country, and I believe that is the feature which attracts nine-tenths of the attendance. I am not prepared to say that the national conventions could accomplish more than they do, but I believe they could accomplish it in a way which would be more interesting and satisfactory to all concerned." If, however, Mr. Baker has some diffidence in expressing himself on the wisdom of the policy of the national body, he does not hesitate to give some decided views upon the manner in which the local branches should be conducted. He says: "When it comes to the local organizations, my belief is that they could be made vastly more beneficial than they have yet proven. I believe the Typothetæ should be a live force rather than a dead menace.



Photos by C. F. Whitmarsh.

FOUR VIEWS OF THE BRONZE STATUE OF GEN. JOHN A. LOGAN, LAKE FRONT PARK, CHICAGO.

Augustus St. Gaudens, Sculptor.

already has all he can bear. These, it will be admitted, are weighty reasons, entitled to serious consideration. I am not surprised, therefore, to learn that the union reconsidered its action in so far as to suspend the enforcement of the scale at the time appointed is concerned. "It is not now, nor has it ever been, the policy of our union to take any arbitrary or unjustifiable stand on questions that affect employer and employe alike," wrote James H. Bowman, secretary, in announcing the union's decision. A sentiment worthy of high commendation.

#### A SUGGESTION FOR TYPOTHETÆ CONVENTIONS.

Herbert L. Baker, manager of the Buffalo branch of the American Type Founders' Company, whose name will be recalled with pleasure by many of the attendants at the Nashville convention, suggests a few ideas, which he believes would conduce to the still greater success of these gatherings in the future. It is none too early to begin to plan for the success of next year's convention and suggestions along this line are invited.

"To me," says Mr. Baker, "the conventions seem tame affairs. I should like to see the officers and the place of meeting nominated and selected in open session. This is not because there is any fault to be found with the selections which

Even as the latter, it has its value in preventing trivial trade disputes and in calling the attention of each member to the ideas of others as to the wise and proper course for him to pursue. At the same time, I feel certain that the local typothetæ could become a practical force, of value not only to itself but to the trade at large."

#### A MASTER PRINTER WITH A RECORD.

D. G. Marvin, owner and publisher of the Dimonville (Mich.) *Express*, is no ordinary country editor. In a recent number of the *Typographical Journal* he takes an optimistic view of the future of the craft and says there is no excuse for journeymen printers being out of work, machine or no machine. Just hear him:

"There is a good chance for 100,000 good printers to make a living at printing. There are thousands of villages that want little newspapers, and any person can start one up with from \$50 to \$100 (!) This would give a printer a good living." And then, to encourage the unfortunate printer to accept his advice, he adds his own unique experience: "We have a number of times started papers with only \$2, and have made them a success each time. We started a paper in this place in 1885 with only 5 cents and made money, and at the end of two years had a good office and \$200 cash, besides hiring all work done.



Some thirty years ago we dropped into Chicago — not much of a printer. We purchased from a cheap-john a dollar hand-inker press and a 2 A font of Hancock script, etc., the whole outfit, including the bob-ends of cards, known as waste, costing less than \$5. On the road we went afoot, and passed through Illinois, part of Missouri, Kentucky, Ohio and Indiana. We stopped at farmhouses only and printed cards and envelopes for the farmers, their wives and children, and gave thousands of them the secrets of printing, and, being glib of tongue, we told them more than we knew ourself, and made lots of friends and piled up money. It can be done again. Since then we have launched twenty-four newspapers, twenty-one of which are living and three deader than a doornail. The largest sum we ever started with was \$50 and the lowest was 1 cent." And yet there are country editors and city job printers who declare there is neither honor, satisfaction nor profit in the business!

#### SUGGESTIONS TO JOURNEYMEN PRINTERS.

"A Printer" who does not sign his name sends the following in an envelope of the Rand-Avery Company, Boston:

You have stood assessments and assessments to "enforce" demands, or to provide the staff of life to your fellows who elsewhere were "enforcing."

You have found that while theoretically your "leaders" are working for your benefit, their failures affect you alone. *They* do not suffer.

You are told, and you read, that all demands of the craft are reasonable and just, while all employers who believe otherwise are unjust, grinding and tyrannical.

You are taught (practically) that the bad as well as the good workman, provided he belong to the Union, shall be employed to the exclusion of the good workman who does not.

You know to what extent you have been benefited by the constant friction which on time-worn lines has been kept alive between so-called "capital and labor."

You should feel that whatever ability you possess should be recognized; you should have a chance of showing it, and it should accrue to your pecuniary benefit.

Have you ever thought that it might be worth while to place the old methods in reserve while considering the benefits which are possible under a new policy?

Have you knowledge of the conditions of mutual interests and mutual respect existing between workmen and employers in printing establishments where profit-sharing systems are in vogue?

Have your leaders ever suggested that the methods, conditions and results applying to such systems be ascertained, that their advantages may be presented to workmen and employers alike?

Have you ever thought why your leaders have not suggested efforts looking to extending the adoption of profit-sharing?

Have you and a few of your sensible fellow-workmen sufficient personal independence to look into the several existing systems, get the testimony under such of workmen and employers, and present the same for consideration of your associates and employers?

Have you done your whole duty to yourself, your family and your fellow-workmen until you have made an effort in this direction?

#### AS TO SCHOOLS FOR TECHNICAL EDUCATION.

Every year the complaint is growing louder that the opportunities for boys to acquire trades are becoming scarcer. In no industry is the complaint based upon more justifiable grounds than in that of printing and the kindred arts. Year after year the unions draw the apprenticeship limit a little tighter, until today, in some branches of the trade, at least, an enterprising and hopeful father who desires his son to become a disciple of the art preservative is met with a complete rebuff. The Typographical Union laws relating to apprentices on typesetting

machines, for instance, provide that an apprentice must complete his entire term of five years before he is allowed to touch a machine. That is, a boy who enters an office for the sole purpose of becoming an operator must of necessity spend five years' time in grubbing around at work which can have little to do with his future career. Then he is allowed an eight weeks' apprenticeship on the machine. If he fails to master it in that time, his previous years have been thrown away, as he is then cast adrift, either as a journeyman, or, as in a case of which I have personal knowledge, the union declares him incompetent, and refuses to admit him to membership. Such conditions are leading to an increased demand for the establishment of schools for technical instruction. This solution has been adopted with marked success in England, especially in the city of London, where a large amount of prejudice upon the part of the organized and unorganized workers had to be overcome. It is proposed to devote some space in this department to a consideration of this all-important subject in the near future. In the meantime I shall be under obligations to readers who can furnish me with any facts bearing upon it.

#### THE INDENTURING OF APPRENTICES.

A writer in a current publication, under date of St. John, New Brunswick, calls attention to the lack of an apprenticeship system in the printing offices of that city. Boys, he says, are employed indiscriminately without regard to their fitness for the trade, and then left to their own resources to master the intricacies of the trade. Many, after four or five years of such training, are sent adrift with but an imperfect smattering of the art. "Young men," says the writer, "have been known, after working in one office for six years, to be laid off for a few weeks, and on securing work in another shop, did not know how to correct a galley proof—in fact, did not understand the proof marks." He suggests as a remedy a return to the ancient system of indentured apprentices. I opine that St. John is not the only town where boys are "taught" the printing business after the manner indicated. I also approve of the indenturing system, but it is doubtful whether it would improve matters in an establishment which keeps an apprentice for six years and then sends him forth so ill equipped as in the case cited. There is a moral, if not a legal, obligation upon employers to give their boys the same training which would be exacted were the obligation acknowledged in a written instrument.

#### PRINTERS' WAGES IN ENGLAND.

According to statistics gathered by J. W. Sullivan, the New York printer-author, the highest rate of wages paid to compositors in England, taking in the largest cities, run from \$10.50 to \$11, while on jobwork and weekly newspapers they run from \$8.12 to \$8.87. For cities of the second class, the daily newspaper weekly scale is \$9 to \$10, while for the smaller cities having dailies it is from \$6.75 to \$8. The maximum time limit is fifty-four hours per week. If these figures are correct, and they are gathered from official sources, they speak volumes for the superior advantages enjoyed by the American followers of the craft. The largest rate paid across the ocean would be considered but indifferent wages by printers working in the smallest villages here, while the average wages paid to compositors on metropolitan sheets in our largest cities is more than twice that paid to the best paid artisans in the old country. Verily, the American journeyman printer has more than good reason to be satisfied with his lot.

#### NOTES.

THE Allied Printing Trades Council of Detroit threatens to prosecute a small printing concern for alleged infringement of the union label.

THE reelection of Josiah Quincy as mayor of Boston is regarded as an indorsement of the municipal printing plant by printers of the Hub.

D. B. COOK, editor and publisher of the Niles (Mich.) *Mirror*, recently celebrated his eighty-third birthday and lays

claim to the title of the oldest active printer. He still sets type and does jobwork.

THE organized master and journeymen printers of New York are fighting the prison printing bill before the legislature of the Empire State.

THE typothetæ of Kansas City, Missouri, will contest the legality of a city ordinance requiring the union label upon official city printing.

THE employing electrotypers of New York have acceded to the request of the Electrotypers' Union for a nine-hour workday, to take effect April 1.

PEARRE E. CROWL & Co., corner Light and Lombard streets, Baltimore, Maryland, desire a set of office rules to post in their composing and pressrooms. If any of the readers of this department have extra proofs of such rules, the firm named will be glad to obtain them.

THE printers of Paterson, New Jersey, have asked for a readjustment of the newspaper scale, placing machine operators, headmen, make-up, etc., on the equal basis of \$19.50 per week. At present the machine men get \$1.50 a week in excess of that sum and the other employees \$1.50 below it.

A PROPOSITION, I am told, was recently submitted to the Detroit Typographical Union looking to the immediate shortening of the hours in the book and job offices in that city. After considerable discussion the union decided that the demand would be unpropitious at the present time and wisely refrained from enforcing it. The members, however, voted favorably upon a proposition to assess themselves one per cent of their earnings for a period of five months for the purpose of establishing a shorter workday defense fund.

### THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

#### RESPONSIBILITY OF INDUSTRIES.

Incidental to the shorter workday movement, some one remarked recently that a certain firm would be compelled to remove from the city to the country. Possibly. I have no doubt there are such cases, and at first sight a telling blow is thus delivered to the advocates of less labor time, who, being the bearers of the last straw, must take the brunt of all preceding, such as rent, interest, taxes and monopoly generally. Well, so sorry; but as a noted Frenchman said, "Man will die for his brother, but he will not work for him." Hence we see no way out of the difficulty for the present. If the aforesaid concern must part company with us, then let it.

"Harsh," some reader remarks. Yes, it is hard to literally drive men out of their selected location, not only of business but of home. We are often compelled to move about ourselves in search of employment that is bearable, much to our disadvantage. It is hard on all of us. There is compensation, however, in the thought that this firm will derive a financial gain, else it would not move, not only in wages but in the items aforementioned. Perhaps, too, the reduction in rent and other essentials may enable it to continue union wages and hours. If so, the employees will be gainers to the extent of the reduced cost of living in the country.

As to those who remain. One place less for them to secure employment? Not necessarily. The general volume of printing continually increases with the growth of population. In a short time this concern never will be missed. Henceforth printing in New York City will cost more, the general public will stand for it and we, the typos, will have a better time of it. Can you blame us? I do not think so.

True, the advantage which we derive is paid for by the multitude, many of whom are worse off than we; but in this struggle for existence, bounded on the one side by greed and on the

other by ignorance, we do not propose to be crowded to the wall. And ten hours a day is crowding it a little. Again, we are only too willing to join hands with the multitude to remove the dead weight that exacts the pound of flesh from all of us. Note, please, our agitation of these questions, and which, by the way, is the best part of the trade union movement — education.

Not so very long ago industry was at peace, if not content. Labor worked its ten, twelve or fourteen hours a day, shivered in the wind, turned its eyes to heaven and slept. The old precepts of diligence, obedience, thrift, frugality were universally taught from the cradle up, and as faithfully followed; or, if not so followed, the fault was somewhere to be found in the individual make-up. Never once did it suggest there was something wrong in the system. Hard times was looked for as regularly as the rainy seasons. Well, we changed all that. We freely take the responsibility of this discontent. For now there is an industrial problem, and not confined to the laborers by any means, forced upon the attention of the public by the much-despised labor agitator and his strike. It was a rough way of doing it, I admit, but the situation called for heroic measures. Out of it has come a whole army of questioners, well drilled in their catechism, asking why this, wherefore that. A few thinkers are let loose and all things are at risk, as Emerson remarked. Note, too, at this time that the standing, slurring joke on the walking delegate has been called in by the great metropolitan daily, and in its place is substituted editorial discussion of economic questions. Not with any great degree of ability, it is true, and often warped with a political bias, but enough to distinctly mark labor's epoch.

Yet oftentimes it occurs to the employer, as he sees work going from his place because, as it appears to him, of the union's wage rate, that we are somewhat arbitrary. Possibly so, but what can we do about it? We absolutely refuse to be dragged down to the dirt-stained realm of the submerged tenth. At such times it might be well to dwell along these lines.

And now comes the paper trust. The International Paper Company; capital, \$50,000,000. Including nearly all the wood pulp and paper mills of the country. Intent, like the rest of us I dare say, upon squeezing out living conditions for its members, and more if it can. Well, we will have to best the paper trust as how we may a rival, believing its gain to be our loss, if it gets oppressive. We cannot consistently gainsay its adopting the same methods in part as ourselves, but this will not preclude us from combating it when necessary, although we need not hypocritically call each other names; for nothing sounds more hollow for any one of a shipwrecked crew, fighting with each other against starvation, to call another cannibal. Yet we do that occasionally. It is rather difficult at times, however, to take the situation good-naturedly. Yet under any system that man has so far suggested, existence always involves a struggle. From the evolutionary standpoint it is well that it does. There is a peculiar fitness in nature for all things, although it seemingly distributes charity upon the point of a sword.

#### NEWSPAPERS AND THE UNION.

The old Boston *Traveler*, I hear, is, after a somewhat shaky time of it the past few years, gradually securing a firm foothold, and its compositors are making more money than those employed on any other paper in the city. Torrey Wardner is the manager. He is a liberal employer when he can be, although at one time the union had to battle with him over the wind-up of the *Telegram*. Lack of funds, however, was the cause. With a few more thousands at the critical moment he would have made that paper a go, but his previous venture with the *News*, which ran about a year, hurt his credit. When Rockefeller, less than a year ago, declared he must dispose of his estate in New Jersey on account of the high tax rate, fixing the price at \$250,000, it was Wardner, for the *Traveler*, who

telegraphed on a bid of \$225,000. It is by such grand-stand plays the new journalism succeeds nowadays.

The Boston *Post* is another notable success. Five years ago it was outside the fold of unionism and rapidly declining. E. A. Grozier, at that time managing the New York *Evening World*, thought he saw an opportunity, secured the *Post*, made terms with the union, and instantly became a factor in Boston journalism.

Time was, and not so long ago, when the *Herald* had full sway in Boston; but by its own creation, it presented an opening which Gen. Charles H. Taylor was quick to seize, and now the *Globe* tells its own story to its thousands of readers throughout the whole of New England. But it was not without a struggle. Mr. Taylor himself told the writer—and I believe I am betraying no confidence in saying it—that at times he wore the shoes off his feet hunting the necessary cash to pay off the employees, but now, he added with pride, “they have the finest equipped building in New England”; and, with the exception of the New York *Herald*, I may add, the entire East.

The New York *Journal* is now rapidly repeating the experience of the *Globe*, with the additional advantage of a mint of money to draw upon. It is inclined to the sensational, but this is, it seems, necessary in these days to catch the popular eye. Both it and the *World* had Bismarck buried in scare heads on New Year's day, but the *Sun* says, with a sneer, it was a horse with the Iron Chancellor's name that was dead.

The paper that was to be called the New York *Commercial* appeared January 3, turning a well-established weekly into a daily. Wherever the name *Commercial* was to be used there was a blank. This was the result of an injunction by the *Commercial Advertiser* on account of the similarity in names. The leading editorial read:

“We offer our apologies to our readers for the mutilated appearance of this first number, assuring them, however, that while our pages are somewhat disfigured, we are still very much in the ring. . . . In the meantime, we are here, and the next edition of the — will be issued tomorrow morning.”

#### RELIEF FOR UNEMPLOYED PRINTERS.

At the January meeting of the New York Typographical Union, the land committee reported an offer of 321 acres had been received from the city for the unemployed printers to engage in truck farming. The land is situated in Pelham Park, on the outskirts of the city. A competent instructor is suggested, and each individual will work his own plot and possess its entire proceeds. There is nothing of the State socialistic order about it, such as is now being tried by Krapotkine and his followers in England, and which I am told has already demonstrated two important points—that in no other industry than farming is greater capital needed, and that communism is a failure. The mayor's committee offers \$2,500, which no doubt will be contributed by individuals, provided the union offers a like sum, and furnishes fifty men to make the experiment. The union will act upon the matter at the February meeting.

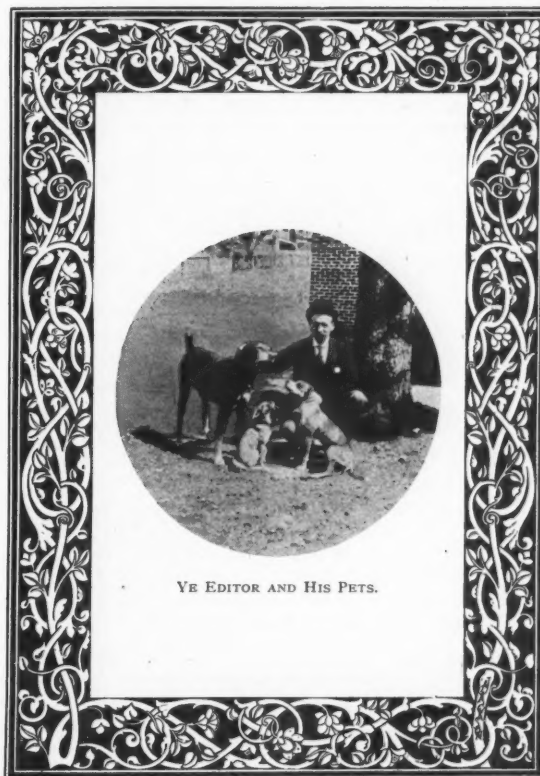
No doubt many of the older members, displaced by machines, will accept the opportunity. According to published reports of former ventures of this kind, some degree of success has been achieved. The product of such attempts, I notice, has been largely, sometimes wholly, purchased by municipal institutions, and possibly at somewhat above market rates. This feature will be investigated, very likely, for it is important to know whether these Pingree potato patches are really self-supporting, or is it charity under another name. However, it seems reasonable to suppose that, given land and capital, a good living can be secured. In this connection I clip the following from the *Typographical Journal*: “Mr. Putnam is a printer, and used to work in Boston. He has been in Palmer, Florida, eight years. Although without previous experience as a tiller of the soil, by his intelligent oversight, thrift and patient industry, he has accomplished wonders under circumstances the

most adverse. He has a fine pear orchard, a vineyard with 700 bearing vines, commodious barns, pens, cellar, a pleasant dwelling, live stock, fowls, etc. Everything about his place is in apple-pie order. It shows what can be accomplished by persistent labor intelligently directed.”

We welcome any honorable proposition that will relieve the distress of the unemployed, and it is hoped that something can be accomplished in this direction.

Another proposition from the same committee is to coöperate with the Cooper Union Labor Bureau in securing positions. This bureau has placed sixty men in one house alone during the past year, at common work on moderate salaries. This suggestion is received favorably.

There is a similar movement talked of among the garment workers of New York, under the patronage of the Baron de



YE EDITOR AND HIS PETS.

PERSIAN BORDER DESIGN, BY A. JACKSON.

Hirsch Association. It is said there is a surplus of 10,000 garment workers in New York City, and that the attempt to form a colony will meet with hearty response.

#### NOTES.

THE Baltimore *Sun* will soon place an extra dozen of machines.

WINNIPEG, Manitoba, printers have enjoyed the nine-hour day for fifteen years.

MINNEAPOLIS PRESSMEN'S UNION, No. 20, I. P. P. U., gave its second annual dance on January 22.

THE union printers of New York in the book and job offices now enjoy the nine-and-a-half-hour day.

WALTER L. RAMSDELL, a compositor, has been recently reelected mayor of Lynn, Massachusetts.

THE Methodist Book Concern will remove from New York early in February. It now occupies three floors at Fifth avenue and Twentieth street. It will go to some town in the State



where better facilities are offered, one of which is to have a shipping car run direct to the plant.

THE New York *Sun* says there are 2,255 printers drawing pensions for services rendered during the late war.

AN Associated Labor Press has been formed for "the interchange of news, fraternal intercourse and assistance."

THERE is no lack of operators in New York, as Nicol & Roy discovered when they recently put in three linotypes.

JAMES CASE, a penniless printer of Paterson, New Jersey, has fallen heir to \$30,000 by the death of his grandfather, Joseph D. Case, of St. Louis.

THE recent convention of the American Federation of Labor, from all accounts, adopted the same old batch of resolutions, elected officers and adjourned.

IT is estimated that to print the pension roll, as is talked of, would fill 5,000 columns of the average newspaper. There are several good reasons why that roll should be printed.

THE old firm of Rockwell & Churchill, of Boston, lost its best trade when the city went into the printing business. No man stood higher in the estimation of his employes than did Colonel Rockwell.

THE Philadelphia *Ledger* is the latest to yield to the march of invention, twenty linotypes having been ordered. This will no doubt cause consternation among the old employes of George W. Childs.

IN accordance with the agreement between the New York Typographical Union and the local typothetae, the former sent ex-President James Murphy on an organizing tour throughout the Eastern States. Mr. Murphy has the happy faculty of making friends on sight, and is well fitted for his labors.

SOME of the concerns in the paper trust, which organized in New York, January 3, are said to be: Glens Falls, Falmouth, Niagara Falls, Rumford Falls, Otis Falls, Berlin Falls, Haverhill, Fall Mountain, Olcott Falls, Franklin Falls, Piercefield Falls, Webster, Lake George, Palmers Falls, Turners Falls.

THE presidents of the International Typographical and Machinists' Unions are said to have settled the contention over the employment of machinists on the linotype. Here in New York we have an independent "Association of Typesetting Engineers." It is something real new in the engineering line. It beats the "Amalgamated Association of Scientific Horse-shoers."

WILLIAM J. LINTON, poet, printer, engraver and writer, died at New Haven, Connecticut, December 28. He was an English Republican when it was dangerous to be other than Royalist. His printing press was in his house. There he printed "Wind Falls," a memoir of a friend; translations of Hugo's works; "The Golden Apples of Hesperus," "Pen Dispraise of Woman," "Love Lore, Lyrical Poems by the Printer," his "Masters of Wood Engraving," and many others.

THE parade and carnival arranged by the New York *Journal* on New Year's Eve was a grand success. At the stroke of midnight, Mayor Phelan, of San Francisco, by pressing a button, hoisted the flag of Greater New York on the City Hall, and a battery of field guns roared forth the knell of the old city and the birth of the new year at once. A mighty burst of fireworks at the same moment and the swelling music of thousands of voices and many bands made the first few minutes of 1898 both noisy and impressive.

THE New York State Labor Press Association perfected a permanent organization, adopted a constitution and elected officers at Albany, New York, Friday, January 14. There are sixteen labor papers in the association. Officers: President, John M. O'Hanlon, *Troy Advocate*; first vice-president, J. J. Junio, *Auburn Labor League Bulletin*; second vice-president, G. H. Woodburn, *Oneonta Critic*; third vice-president, A. J. McElroy, *Ithaca Saturday Union*; fourth vice-president, F. J. Healy, *Albany Official Record*; secretary-treasurer, H. V.

Johnson, Schenectady, *Toiler*. Among the honorary vice-presidents are: Samuel Gompers, editor of the *American Federationist*; Joseph R. Buchanan, of the American Press Association; John Swinton, of New York; Gideon I. Tucker, of New York; Rev. C. C. Pearce, of Chelsea, Massachusetts; Rev. J. F. Wheat, of Ozone Park, Rhode Island.

A COMMITTEE of the Edinburgh Typographia has issued from its rooms at Minto House, Chambers street, a syllabus of its lectures and classes for the season of 1897-98. The objects of the Typographia are "the technical, artistic and educational advancement of its members in all that is embraced in the Art of Printing." To further these ends it holds lectures at intervals on subjects of special interest to printers. Its course this year is unusually attractive. Some of the titles are "A Printer's Study of Shakespeare's First Folio Edition," "A Review of Printing Machinery," "The Use and Development of the Decorative in Letterpress Printing." The course is interspersed with an occasional choral-orchestral concert, exhibition of rare books, dramatic recital, etc. Classes are held for theoretical and practical instruction in composing, presswork, music setting, etc., and certificates are awarded at the end of the courses. In the library supported by the association nearly all of the journals on printing and illustration are kept for reference, including, of course, THE INLAND PRINTER. A choice selection of books bearing on the history and technic of the art is also on the shelves.

#### MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, 150 Nassau street, New York, in order to secure prompt attention.

THE Washington (D. C.) *Star* has purchased two additional Linotypes.

DURING the months of October and November sixty Linotype machines were sold.

THE Quincy (Ill.) *Journal* recently installed three Thorne machines in its already finely equipped office.

STREET & SMITH, publishers of the *New York Weekly*, are increasing their plant of Thorne typesetting machines.

THE Philadelphia *Ledger* has at last succumbed to the march of progress, and will install a plant of Linotypes.

UP to the present time there are eight Linotypes and five Thornes in the book offices in Pittsburg, Pennsylvania.

IT is reported that Rand, McNally & Co., of Chicago, are now having composition done upon the Empire typesetting machines.

ASSEMBLER slides to prevent burrs upon matrices are now being placed upon Linotype book machines by the Mergenthaler Company.

THE supply of operators is no longer limited. Many experienced men in this line are now seeking situations only to meet disappointment.

THE Danville (Ill.) *News* appears in a new dress of type, Mr. Jewell having modernized his office by the installation of a Thorne machine.

THE typesetting machine which runs itself and dispenses with the services of the operator is agitating London, according to a correspondent.

THE Paterson (N. J.) *Call* is considering the adoption of \$19.50 a week for operators and floor-men—a decrease of \$1.50 a week for the operators.

THE Baltimore *Sun* is steadily increasing its plant of linotype machines, and promises within a short time to have the model composing room of the country. Mr. Robert Griffith, formerly

foreman of the Philadelphia *Times*, has recently taken charge of the *Sun's* composing room, and his methodical executive abilities will doubtless have a beneficial effect upon the *Sun's* appearance.

LUPTON & MOORE, of New York City, have returned two of their Linotypes, finding that four of these machines are sufficient to set up their mailing list.

ROGOWSKI's machine office in New York City, running twelve Linotypes, has such an abundance of work that additional machines are to be installed.]

A ROOM necessary for twenty hand compositors will contain Thorne machines sufficient to execute an amount of work beyond the capabilities of one hundred journeymen printers.

LINOTYPE Machinist Mack Miller enjoys the distinction of being the first machinist to walk out with the printers, the occasion being the strike on the Tacoma *Ledger* a few years ago.

[WHILE the framework of the Empire seems unnecessarily heavy, and while it might be more graceful in its appearance, it is unquestionable that the results of experience are shown in every part.]

A LINOTYPE operator contended that he set "Kate Greenaway's Mignonette" upon his machine. It was discovered that he had been setting up carols for children and had never heard of these ornaments.

In the suit of the Mergenthaler Company against the Fowler Company for alleged infringements of their patents, the Appellate Court at Washington has handed down a decision in favor of the Mergenthaler Company.

THE Omaha *Labor Bulletin* describes the Monotype as follows: "The machine runs itself. All that is necessary is the services of a cheap boy or girl to feed it with copy in the shape of rolls of brown paper."

THE Anderson (Ind.) *Democrat* is now counted on the list of machine users. They celebrated the holidays by erecting a Thorne typesetting machine, and reports say they are well satisfied with Santa Claus' selection.

**GUARANTEED SPEED.**—C. M. asks if the Mergenthaler Linotype Company gives a guaranteed speed? *Answer.*—Yes; that company writes in its contracts that it guarantees a speed of 5,000 ems of nonpareil an hour in the hands of an experienced operator.

**LINOTYPE METAL.**—W. F., New York City, asks which linotype metal we consider the best? *Answer.*—We refer you to our advertising pages, with the assurance that the metal there advertised can be entirely depended upon either for book or news work.

[THE copy of the letters patent for the Paige machine comprises about 55,000 words, with 471 illustrations. In all 146 claims are made. It required eight years for the Patent Office to grant the patent, and the Government lost thousands of dollars by the operation.]

THERE is a printer in New York City who actually and earnestly advocates the purchasing of all typesetting machine patents with a view to destroying them, and there are a number of owners of such patents who wish he had the money to accomplish his purpose.

THE Louisville (Ky.) *Commercial* management has issued orders that no more apprentices be allowed to learn the Linotypes now in operation in the composing room. This means the discharge of all the Rogers machine operators employed there when the remainder of the Linotypes are received.

**HARGER'S TYPESETTING MACHINE.**—A. S., of Dubuque, asks if we have any knowledge of a typesetting machine invented by Henry Harger, of Iowa, and how it was arranged? *Answer.*—This device consisted in the arrangement of machinery in connection with the type case, by which the type was fed to the composing stick, and an arrangement of fingers and levers, in connection with the composing stick, by which the type

was taken from the case and set in line. A patent was granted to Henry Harger, of Delhi, Iowa, on June 26, 1860, for the above machine, but it was abandoned as no speed or economy attended its use.

DURING the past month Empire typesetting machines have been installed in the following offices: Carbondale (N. Y.) *News*; Byrd Printing Company, Atlanta, Georgia; Skeen, Aitken & Co., Chicago; E. B. Stillings & Co., Boston, and Walker, Evans & Cogswell Co., Charleston, South Carolina.

USERS of the Linotype are cautioned by the Mergenthaler Company against buying supplies or parts from, or having the same repaired by outside parties. Calling attention to the fact that supplies furnished by such parties are frequently defective and that difficulties with the machine and injury to the matrices invariably follow the use of supplies or parts thus obtained.

**SMOOTH SURFACE UP.**—A. J. asks if the type-carrying belt upon the Thorne machine can be run with either surface. *Answer.*—These belts must be put on the machine with smooth side up, so that the type will have this surface to travel upon; after a day's use both sides will be smooth. If two belts are used on alternate days, each will last longer and work more satisfactorily.

**THE FORMATION OF DROSS.**—W. H. asks what forms dross or scum upon linotype metal? *Answer.*—High temperature and the contact of linotype metal with the atmosphere forms "dross" or oxide. This forms only upon the surface where the oxygen contained in the atmosphere can come in contact with it. The dross can be easily reduced to metal while melting the slugs by the addition of a few ounces of resin to the molten metal before boiling out with green wood or other processes.

THE Linotype Company has at last become convinced that the printers of this country know pretty near what sizes of type they require in their business, and has cut the following bourgeois face:

In summing up its indebtedness to the past, mankind finds that it owes most to the inventions which have made possible the widest diffusion of knowledge. The first and greatest of these is that which gave us our alphabet, for without it knowledge could with diffi-

WE have received from the *Evening Telegram*, of Superior, Wisconsin, a beautiful page proof of a 12 by 18 inch form with a 3-inch border composed of Linotype nonpareil borders Nos. 6, 15 and 31, worked in red ink. The work shows the high skill with which the machines are handled in this office, as the pattern of this combination border is difficult and could only be executed by the most experienced operators. It was designed and executed by Foreman John O. Hall and Machinist George W. Thomas.

L. K. JOHNSON and A. A. Low, of Brooklyn, New York, who are designing composing machinery for the Alden Type Machine Company, have two patents to record this month, both having to do with type channels. No. 593,668 affords a fair idea of these channels, *T* being the bottom, on which the lowest type rests, the others being piled up against the side surface *a*. The type are ejectable through the opening *s*. These type channels are used both in the distributor and the "setter-case," and we believe the design is to allow a whole word to be removed from the channel at one operation. Just what these inventors are contriving, however, is uncertain, as they have taken out their patents thus far in fragmentary parts, which afford opportunity for little else than guesswork.



**HEIGHTS OF LEADS, ETC., FOR THE THORNE.**—J. E., of Portland, Maine, asks "if leads, and spaces and quads to be used in Thorne machines are made of a different height from the

regular leads, etc., as furnished for handwork?" *Answer.*—Leads, spaces and quads for the Thorne typesetting machine should be .840 of an inch high. The regular height of spaces and quads is .750 to .800 of an inch. While the above is the height recommended to the users of the Thorne, still the regular heights can be used if necessary.

The Cox Typesetting Machine Company, a full description of whose machine was given in the December number of *THE INLAND PRINTER*, have furnished the following matter as showing the appearance of the spacing done on the Cox machine. This was set on the first machine built:

Chicago, Jan. 14, 1898.

The Inland Printer Co., City.

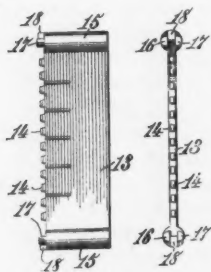
Gentlemen:—In answer to your letter of Jan. 10, 1898, we herewith send you a little "chunk" of matter as you request, set and automatically justified on the Cox Type-Setting Machine. We will be more prompt hereafter in answering any queries which may tend to enlighten the readers of this department in your most valuable paper.

Respectfully yours,

THE COX TYPE-SETTING MACHINE CO.

**THE HEAT REGULATOR.**—J. R. asks if the heat regulator is really of much advantage? *Answer.*—We quote from Mr. Mergenthaler's own remarks upon this subject, in which he says: "One of the most useful appliances on the machine is the heat regulator, which, simple as it is in its action, is hardly ever correctly understood and often left inoperative, resulting in irregular heating of the metal and all of its bad consequences, in the form of cold and hot slugs, sticks in the mold and squirts. The principle upon which it is based is the thermometer, and it is so arranged that when the mercury has attained a certain level, it will partly obstruct the passage of the gas to the pot, thus maintaining a uniform temperature; as the pot attains a certain degree of heat the gas supply will be reduced, or should the pot be cooled off the gas supply will be augmented."

**THE Monoline Composing Company** have one patent, No. 595,079, by W. S. Scudder, relating to a method of making matrix bars for linecasting machines.



No. 595,079.

The illustration affords a side and an edge view of the type bar or slug from which they propose to produce matrix blanks. The lugs 16, 17 and 18 are to gauge the slug to position. The letters or characters are represented by the projections 14. The ends 15 are cast in thickened pillars to counteract a tendency to shrinkage. This type bar or slug is made from a master matrix by the Monoline machine, and a copper face is built on the type slug by electro-deposition. The invention is stated to be "particularly useful and advantageous in the manufacture of matrix bars, each having a group or plurality of intaglio characters in one edge, such as are circulated in the Monoline composing machine."

**LINOTYPE METAL.**—W. F. D. asks what is the composition of linotype metal; in what proportion are the ingredients mixed, and in actual use which should "burn out" first, and why? *Answer.*—Lead, tin and antimony are the ingredients. Lead is the body; tin is to cause it to flow freely, and the antimony is to harden it and give it the wearing qualities. There are, apparently, as many different proportions in its mixture as there are manufacturers. One firm claims the following proportions for 100 pounds of metal: Lead, 70 pounds; tin, 10 pounds; and antimony, 20 pounds. Another gives: Lead, 76 pounds; tin, 10 pounds; antimony, 14 pounds. Another gives: Lead, 78 pounds; tin, 10 pounds; antimony, 12 pounds. Another gives: Lead, 80 pounds; tin, 15 pounds; antimony, 5 pounds. An extensive dealer gives his proportions as follows: Lead, 100 pounds; tin, 8 pounds; antimony, 12 pounds, making

in all 120 pounds of metal. The present market value of these ingredients may enable one to determine by the price he has paid for his linotype metal whether it is any one of the above proportions. Lead is now selling at \$3.97½ per 100 pounds, tin \$14.12, antimony \$7.75. Tin and antimony, being lighter than lead, rise to the surface, where they quickly oxidize and are skimmed off as dross. Tin being the most susceptible of the ingredients to heat, will, in consequence, "burn out" first.

**A FEW QUESTIONS FROM ONE CORRESPONDENT.**—W. M. asks: (1) What device is there for destroying the glare upon newly cast linotype slugs? (2) Who is responsible for the early destruction of matrices—the operator or the machinist in



Photo by Steckel, Los Angeles, Cal.

A CALIFORNIA FLOWER.

charge? (3) Will anything besides failure to keep space bands clean destroy matrices? (4) Should not the machinist be able to rectify the defects of machines? *Answer.*—(1) There is a fluid stain or preparation made in Chicago—it is simply brushed on and immediately blackens the type. Any corroding fluid or acid would answer the same purpose. There has also been suggested an ink roller applied to the Linotype machine, but it is too complicated to be practical. (2) The machinist is responsible, although it is usually the fault of the operator. (3) Yes, a number of other causes, especially



"short lines," "long lines," and too high temperature of the metal. (4) Yes, certainly, if he is supplied with proper tools and conveniences.

**CAUSES OF POOR ALIGNMENT.**—A. W. C. writes: "Can you tell me the cause of poor alignment after machines have been in use for two or three years? We have six Linotypes on bookwork, and it is very annoying not to be able to correct this bad alignment after we have resorted to the usual mechanical methods." *Answer.*—From the appearance of the printed matter which you send us, of which you complain, it would appear that the trouble is due either to the fact that the lower ears of the matrices have been cut or worn away by contact with the lower edge of the mold, caused by failure of the first elevator to lower the matrix line fully to its place in front of the mold, or to the fact that the lock-up devices in the vise are not properly cleaned so that they run freely. Occasionally poor alignment is caused by the mouthpiece being forced too tightly against the matrices, or to the mold disk not being in alignment with first elevator when locked. We would advise you to have a good linotype machinist overhaul these machines, as the trouble may arise from several other causes.

In a recent number of the *New Review*, of London, and reproduced in the *New York Sun*, is published a very readable article descriptive of the Lanston Monotype machine. That the Monotype contains great possibilities of future usefulness we feel well assured, even if we are not prepared to accept without reservation the rose-colored view presented by Mr. Stevens, the writer of the article referred to. One of his very first statements—that the type cast by this machine is "every bit as good" as any type cast by any founder—will not pass without challenge from those engaged in the business of type founding. But what awakens special enthusiasm in Mr. Stevens is the facility for making corrections which the Monotype possesses in common with all typesetting machines strictly so called, though one might imagine in reading the article in the *Review* that this facility was an advantage peculiar to the invention under consideration. In the remarks made on this point by the writer, it seems to us that the Linotype is treated with but scant justice. We cannot think that it is a fair statement of the present condition of affairs in this respect to say that "the Linotype abolishes the cost of corrections by abolishing the corrections themselves." True, he adds that corrections are theoretically possible by the Linotype, but claims that the trouble and expense involved under this possibility are nugatory in practice. Is it the fault of the machine, however, that the greed of some publishers leads them to shirk the trouble required to secure accuracy? Corrections are not only possible theoretically by the Linotype, but they are secured in practice wherever those in authority have sufficient pride in the appearance of their work to be firm in this matter. Of course, there will always be found workmen to argue that it is better to let a "trifling error" slip than to take the trouble of recasting a line. But the printer who loves his art, and whose heart is set on turning his work out as nearly perfect as human fallibility will permit, does not recognize such a thing as a "trifling" error, and such printers will insist on correctness at any cost, and will obtain it. Mr. Stevens then says that the writer, "by dint of seeing many scandalous blunders in his work, learns to accept blunders in spelling, in grammar, in style, as a necessary condition of literature, of which disease literature must eventually die." No doubt his conclusion is true, if the writer does learn to accept such blunders as constituting a necessary condition of literature. But there is little reason to fear any such tame acquiescence in an unsatisfactory state of literary conditions by either author or reader. The vanity of the former may be reckoned on as a sure force making for good in this case, and the dislike of the average reader to go through a course of mental gymnastics every time he takes up a paper will in time show itself in such a form as to work a change of heart in the most hardened offenders in these matters. But if

writers and readers should continue to accept the kind of work that has been in the last few years foisted upon the public by greedy and conscienceless printers under the plea that the employment of the Linotype rendered it "necessary," let the onus of blame rest where it belongs—on the intellectual indolence and indifference of the parties most interested. To say, as does Mr. Stevens, that "the Linotype makes for bad writing," seems to us, therefore, manifestly unjust. The increased rapidity secured by it may and has been perverted into an excuse for that bad printing which does make for bad writing. But with proper intelligence on the part of the operator, and proper care on the part of his employer, the interests of literature are as safe under the ministrations of the Linotype as at any former time.

## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

**COLOR PRINTER**, by J. F. Earhart. The standard on color printing in America. 8½ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. \$15, reduced to \$10.

**PRESSWORK**.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. \$1.50.

**THE HARMONIZER**, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. \$3.50.

**VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES**; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brann. Illustrated by 39 engravings; 367 pages. \$3.

**WHITE'S MULTI-COLOR CHART** contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

**HINTS ON IMPOSITION**, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1.

**THE MANUFACTURE OF INK**; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lechner, with additions by William T. Brann. Illustrated; 230 pages. \$2.

**EMBOSSING MADE EASY**.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

**SMUT SHEETS ON A GORDON PRESS**.—C. H. G., Chicago, writes: "I had to smut sheet recently a job on a Gordon, and made a 'third' feed or delivery board to hold smut sheets to take off and put on as use is found for it. When not in use it hangs on the wall—a 'wall flower,' so to say. By its use one nimble feeder dispenses with the usual assistant to lay smut sheets."

**REVERSING FOLDING MACHINES**.—A subscriber writes: "Why don't some folding-machine man construct his folder so that the folding can be reversed—that is, I mean, be not compelled to make the parallel folds last. I had to singly hand fold a long run lately because not one machine in a roomful of the finest folding machinery in Chicago could commence with two parallel folds—a two-on 8-pager, side bind. It would do it for a bind on the head, but not on the side."

**PADDING GLUE**.—A number of our readers have written to us requesting the publication of a recipe for making glue suitable for padding purposes; others ask us for the address of

persons dealing in this article. Advertisements appear almost regularly in these pages relative to this article. If the Arabol Manufacturing Company, 15 Gold street, New York, are written to they will be pleased to furnish their "Sphinx Pad Glue" in red, green, blue and white, to those who wish to purchase.

**WANTS TO KNOW IF WORK ON CUT COULD BE IMPROVED.**—An apprentice in Marengo, Iowa, has sent us a business card on which is printed a small half-tone representation of the office he is employed in. He asks the following question: "Could this cut have been made to work up any better? If so, how?" *Answer.*—The cut is cleanly printed, but if the impression had been lighter, and the medium and strong tones overlaid with thin folio paper, the effect would have been better, as then the high lights (the very light parts) would have been relieved and made to form a brighter picture. Half-tone cuts must not be made ready by pressure alone. In doing this you have forgotten the type-lines.

**PRINTING WHITE LETTERING.**—Banner A. Co., of St. Paul, Minn., write: "Will you please advise us how to print with white upon a colored cover as per sample inclosed, even though it takes several impressions to do it. Is there not some way to print in a glue ink in order to give a size and then print over this with white ink. May be Mr. Kelly can help us in this?" *Answer.*—You cannot print *white* on the sample of paper sent by one impression; you may, however, make a good attempt at doing so by printing over the first impression. To secure the *right kind of white ink* to get the best result, write to INLAND PRINTER advertisers for their best white ink, inclosing them a sample of the paper to be printed upon. The grade of ink to use should be free from any gummy consistency, to avoid glossing on the first printing—this is essential, in order to secure solidity of color and brilliancy. Mr. Kelly terms this a "dead" white.

**ABOUT DAMPENING PAPER FOR PRINTING.**—W. J. H., of Middleport, New York, propounds the following question: "What do you think of the practice of dampening paper to be printed on a good cylinder press?" *Answer.*—We deprecate the practice, although in our earlier years in the printing business it was in vogue universally. Although dampening paper, preparatory to its use in printing, has been abandoned as unnecessary and disadvantageous to good results, still there are publishers who insist on the paper being thus prepared, contending as they do that the printing is made more pleasant and readable to the eye. Such men also object to the use of highly calendered surfaces on the paper employed in their publications. Book and job printers are content with the advancement made in papermaking, and prefer to use all stock dry, because the manufacturers have overcome the difficulties of finish which at one time rendered dampening necessary.

**WANTS FORMULA FOR EMBOSSEING.**—C. D. L., of Coshoc-ton, Ohio, writes: "Please publish a formula for embossing composition, to be used in connection with metal dies for embossing signs, etc., about 6-ply; also directions." *Answer.*—We prefer not to publish such a formula, because the composition best suited to such work is both easily and cheaply obtained; and because to do so would be to interfere with business secrets of those who make and market such goods. By reference to our advertising pages you will find addresses of those who know how to prepare embossing composition and they furnish full directions for use with the article. The clay method of making ready dies for embossing is preferred by some, while others have special compositions. In the clay method (omitting other detail) pulverized clay, or modeling clay, is used. To make a paste or putty of this, take one part liquid gum arabic to five parts good flour paste. Work the composition thoroughly so that it will lay smoothly without "crawling"—too much of the gum arabic will cause it to crawl. Secure a copy of "Embossing Made Easy" (see list of books under this department heading), where you will find full instructions regarding all details.

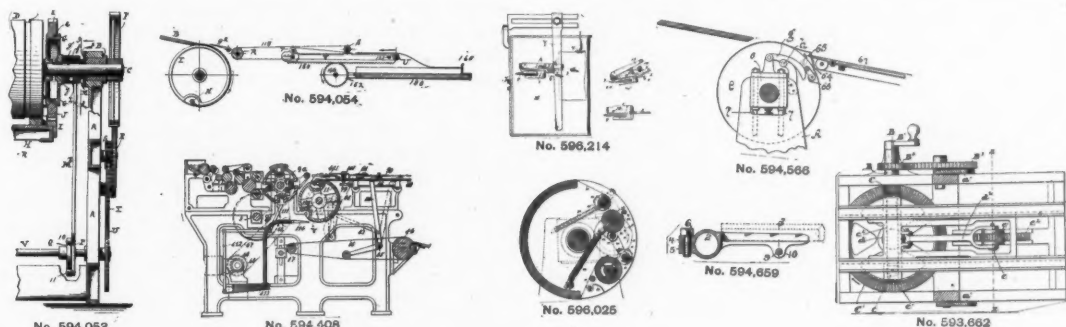
**WANTS TO KNOW WHY SOME LETTERS REFUSE TO TAKE INK.**—F. G. S. & Co., of Kankakee, Illinois, have sent us two small business cards printed from same form, one of which shows places where some of the type takes ink where the same type on the other card does not, regarding which they say: "We tried both heavy and light impression with the same result. Was the trouble in the ink? We are often bothered in this way." *Answer.*—The trouble lies partly in the fact that you have not brought up all the type in the lines to the same height of face-to-paper (type height), thus preventing the inking rollers getting a fair chance to ink their face; and, lastly, because you are using rollers *too hard* on the surface to properly ink any form. The ink is of average quality, but you use too much of it to print sharp and clear. Get better rollers. If your rollers are shrunk up, put one or two sheets behind your form, to set it closer to the rollers, but take from your tympan the same number so used before taking an impression to make ready the form.

**BRONZE RUBS OFF.**—D. H. E., of Columbus, Ohio, has sent us a copy of a small book-cover, printed and bronzed on a dark-green paper. The paper is enameled and has a dull plated surface. Regarding this cover he writes: "Inclosed find sample of bronzing, which is very unsatisfactory. Good sizing was used and bronze was applied as soon as sheet was printed, but the bronze rubs off very easily. What is the trouble? Is it with the stock, bronze, or method of applying?" *Answer.*—True, the bronze does rub off very easily, and it is equally true that it will do so on nearly all the edition. The main trouble—perhaps the entire trouble—is because of the surface on the paper. In view of the writer's own experience with similar cover paper, and that brought to his attention on other occasions, he has no hesitation in placing the blame as he does. To test what we are about to add (if the edition has been a thousand or over), let him examine the work, sheet by sheet, testing the holding on of the bronze as he does so. It will be found that a few of the sheets will hold the bronze, while some will hold it moderately well and others not at all. The reason for this arises from the character of the material used in the dark-green color and the method in use for plating it to smoothness and brilliancy. In the plating process considerable wax is employed to perfect the surface of the stock and keep the "facing plates" clean. This process, it will readily be seen, is both dangerous and detrimental to the printer, because the wax or sperm used in it will not permit of printing size or ink holding on to such a surface. By experimenting we have at times been able to prepare an ink size that has partly got us over the difficulty; this was when the stock could not be returned and replaced in time to print the job. This size is made by adding a few drops of copal varnish and boiled linseed oil to any good ink size, and carrying the size as full as possible without filling up the form.

**ELECTRO EATEN INTO.**—W. P. A., of Battle Creek, Michigan, is puzzled regarding the wear on an electrotype plate lately worked by him. Two sheets from this form, printed in blue, have been sent us for examination. One of these sheets is marked, "after a run of 8,000"; the other sheet reads, "after 12,000 run; used more ink to cover; small type are worn out—they are *not* filled up with ink." The following remarks accompanied these specimens: "This form was run on a pony Huber press, which I claim is in perfect condition; the form was brought up from below—no overlaying, and I took the precaution not to have the plate rock, and there is no sign of such wear as rocking would cause to such a plate. After 8,000 run small holes appeared, and then the plate went very fast—the centers of the small letters were worn out. This plate is an electrotype with very strong shell and well backed up with hard metal." *Answer.*—An examination of the sheets before us reveals the fact that a different tone and quality of blue ink has been used in the printing. The paper is of one quality. The ink shown on the sheet representing the "run of 8,000," is

evidently a fine quality of ultramarine and milori blue proportionately mixed, which has produced a nice, clean and soft color—both to the eye and to the touch—proving its suitable qualities for solid platemaking. The other sheet, worked with an entirely different blue, of the ultramarine order, shows severe wear and as if the finer lines were filled up with ink, which the correspondent assures us is not the case. Of this grade of ink we have only words of condemnation. In a word, it is poorly ground and badly incorporated; coarse and rough to the touch—as may be found by drawing the hand across the printed sheet—and in every way unsuited for the character of job under consideration. The fact that after 4,000 more impressions had been run off on the plate it began to show holes and wear-outs on the small engraved letters, is convincing proof that some destructive chemical has formed a part of the formula of this lot of blue ink.

**BOTH AMBITIOUS AND INQUISITIVE.**—J. W. D., Jr., of Easton, Pennsylvania, writes: "I inclose you a lithographed letter-head and a bill-head which was printed from a plate similar to those advertised as 'photo-lithogravure.' This was done—the bill-head—on an 8 by 12 Improved Gordon press, running about two thousand impressions an hour. You will readily see that the work is far inferior to that done by lithography. As I have a chance to do the next job of this kind, I beg to ask if there are any conditions under which I would be able to equal the lithograph work with my C. & P. O. S. Gordon press?"



**Answer.**—As stated, there is a wide difference of merit in the samples sent us, because the plate from which the bill-head was printed is not up to the artistic standard of the beautifully engraved stone design of the lithographer. There are numerous conditions to be considered in equaling this piece of lithography, the first being your competency to do good printing on any kind of press; secondly, you should know, as well as we do, that first-class printing cannot be done at the speed you say, especially from a process-made plate like specimen, when run on an 8 by 12 job press. In the present case you have a form consisting of a process-engraved design, with cross and down column rules, measuring almost  $5\frac{1}{2}$  by  $8\frac{1}{2}$  inches. As the printed sheet appears there is really no room for the feeder to take off the sheets without soiling the work, even if run at one-half the speed stated. As a printer, we expect you to comprehend this point easily, before basing an estimate on the job at a two thousand an hour gait. The third consideration may be summed up in the possibility of getting a process-engraved plate that will be equal in every respect to that shown on the lithograph, for this design has been produced by a master hand and is equally well printed. If these three considerations can be met advantageously by you, then you will be in proper form to succeed, and we hope you will. Regarding a second inquiry about the cause of a "slur" on the left hand of a No. 6½ envelope, printed on a new 10 by 15 C. & P. Gordon press, with new rollers and good ink, we believe that this job could have been better printed if you had used "roller supporters" in your chase with the form. The new rollers seem to have

beaten in the ink instead of lightly passing over the face of the type. Roller supporters are indispensable in small or light forms and where uniform rolling is essential to sharp and clean printing.

### PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

The list of improvements in printing presses this month is rather long. Walter Scott in No. 594,566, describes a mechanism for securing register between the cylinders of a two-cylinder press, and avoiding danger of damage from clash of the register-segments when the impression is thrown off; also to improve the method of guiding the heads of the sheets in leaving the impression cylinders. The illustration shows only this last feature, the guide lifts the lever 66, and thus the fingers 64, elevating the head of the sheet just as the grippers 65 release it.

Patent No. 594,909, by Mr. Scott, is not illustrable in a manner that would be understood by the average reader. It is long and complicated, describing mechanism for a web newspaper perfecting press, which can be readily altered so as to produce at will papers of 4, 6, 8, 10, 12, 16, 20, 24 or 32 pages. It is what is known as a three-story web press, and the webs may be of double or even greater width. The folding mechanism is peculiar in that a chopper-blade is used, that travels with the web of paper while descending, so as to insure greater accuracy.

The Huber Printing Press Company presents three patents, two of which deal with registering apparatus, for gearing the cylinder and bed together during the printing stroke. The other No. 593,662, is a new bed movement, which may be understood by reference to the figure, which shows an overhead view. Power being applied at the crank B¹ the gear B² is made to turn the cylinder gear B³ and also the bevel pinion C. This bevel pinion drives the large bevel-gear wheel C¹, on which is mounted a crank-pin, c. As this crank-pin goes around with the wheel C¹ it imparts a back-and-forth motion

to the crosshead c² in which it slides, and the crosshead, being mounted in guideways, operates the driving pinion of the bed at e¹. By this means the bed and cylinder are always in gear.

The Campbell Company also has two patents, No. 594,053 relating to a registering mechanism suitable for a two-revolution press. The cylinder D is normally driven by the train of gearing F R T U; but just before the impression begins the loose gear E and the clutch G are coupled together, thus setting the gear E fast on the cylinder shaft, so that as it meshes with the rack I of the bed H during the printing stroke. The bed and cylinder are thus directly geared together, insuring perfect register. In order that the clutch mechanism may be properly timed, and always engage the cylinder shaft at the same point, the usual starter-segment and rack are employed, to start the register correctly, and the clutch is coupled after such start.

The Campbell Company's patent, No. 594,054, shows a novel form of delivery mechanism for a cylinder press. I is the cylinder, 130 the delivery table, and v a reciprocating carriage, driven by the gear 150, and (at the time chosen in the drawing) moving in the direction of the arrow, having the sheet half delivered on the table. The tapes 115 travel about the rollers R and S, which are in fixed bearings, and about the rollers T and U, which travel back and forth with the carriage v. The arrangement is such that no matter where the carriage is, the tapes are always taut, and, being driven by R, tend to carry the sheet along until it rests over the carriage, which is then above the delivery table. As the carriage then recedes from the delivery table, the tapes cause the sheet to run off as shown.

R. Hoe & Co., in patent No. 594,659, describe a fly-frame, which is really the application of what is known in mechanics as a "pinch-fit" to the finger of a fly. The cut shows the clamp holding the lower end of the fly-finger (which is broken off). The bolt 6 pinches the clamp to the fly-frame shaft, and the bolt 9 pinches the two sides of the clamp 10 so that they firmly grip the wooden fly-fingers 3. The advantage of the arrangement is in the degree of adjustability possible with fly-fingers so clamped.

J. Liebhart and E. Fischer, of Barmen, Germany, in patent No. 594,408, describe a complicated machine for feeding envelopes, especially envelope blanks—that is, paper cut to the form of an envelope but not folded or gummed together. These of course are difficult to handle, owing to their



peculiar form, and the inventors provide a series of levers for keeping them in proper position while being fed to the press. The patentees are evidently experienced machine designers, but we confess to having considerable doubt whether their machine would ever do the work satisfactorily, as the problem is more difficult than the feeding of miscellaneous paper to a cylinder press and that is only just beginning to be practical.

L. D. Robinson, of Florida, patents a color printing press with four revolving beds and four rollers mounted on an X-frame, each designed to supply a different color to the form. Machines of this sort never have proved practical, and never will.

The Hoes have also secured a patent for a new tympan mechanism for a cylinder, No. 596,025. Two rollers are mounted within the cylinder, and the ends of the tympan sheet are wound on the rollers in such fashion that the tympan may be regularly and continuously shifted, winding up on one roller while it unwinds from the other. The winding is accomplished by strong springs, and a tripping mechanism is provided whereby the time of the shifting of the tympan may be determined. A segment-gearing arrangement is made use of to periodically reset the spring, restoring its resiliency and enabling it to continue to give out power for the winding.

A sheet guide and setter for platen job presses, the invention of Edward L. Megill, of Brooklyn, is the subject of patent No. 596,214. The illustration affords a better idea of it than can be given in words. The sheet guide is shown on the platen tympan at A, having a base which is secured by pinning like the ordinary Megill gauge pins. The adjustable gauge moves up to the register line under the pressure of the nipper, and recedes therefrom when that pressure is removed. By this means if the feeder places the sheet beyond the register line it is automatically restored to correct position.

## PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

Process Work and the Printer, monthly, \$1.25; *Junior Photographer*, monthly, \$1.50; *Practical Photographer*, monthly, \$2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. \$2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispiece being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver and printer who attempt color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth.

ALBANINE FOR RETOUCHING.—The Buffalo Electrotype & Engraving Company will find albanine an excellent liquid white for retouching photographs, from the fact that it photographs a pure white. It can be had from F. W. Devoe & C. T. Raynolds Company, Fulton and William streets, New York.

L. E. S. Co., Rockland, Maine, asks: "Is there no way of using a black print or a pen-and-ink drawing in making a zinc etching? Directions we have received tell us to use a bronze print only, but we think we have heard of a method of using black." *Answer.*—If the pen-and-ink drawing is made with a lithographer's drawing ink on transfer paper, then can the drawing be transferred to zinc, powdered with resin and etched as usual.

PREPARING PHOTOGRAPHS FOR RETOUCHING.—Box 111, Hartford, Connecticut: "Please advise me of a good process of preparing the surface of photographs enabling me to retouch in water colors?" *Answer.*—Some photographs require no medium, with others a little ox gall is sufficient. Some artists use a solution of isinglass in alcohol while others—to be frank

and truthful about this subject—simply lick the photograph with their tongue and allow the saliva to dry on it. I prefer to use a solution of white wax in ether rubbed over the photograph with a tuft of cotton.

TROUBLE WITH HALF-TONE COPY.—A subscriber, Baltimore, Maryland: "Would like to ask through your valuable column a little advice in regard to making half-tone negatives from such copies as carbon, bromide and platinum prints. Have no trouble with any other copies whatever, but prints named I always find to come grainy, due to the metallic surface of same." *Answer.*—All photo-engravers have the same trouble with these blue-black photographs. There are no photographs for half-tone reproduction that will compare with the old-fashioned albumen prints, toned with gold. The best that subscriber can do is to either increase the screen distance or shorten the exposure with the small stop.

TO TRANSFER AN OLD ENGRAVING.—R. N., Denver, Colorado, asks: "Do you know of any method by which I can restore an old print so that it will act as fresh; i. e., is there any process by which I can re-ink an old print?" *Answer.*—By the words "act as fresh" it is presumed the querist wishes to have the ink so soft that it will transfer. Such a thing has been done and the secret for it is now being sold at a high figure. The print is floated, back down, on a weak solution of caustic potash until the old ink is thoroughly softened. It is then transferred to stone and gummed and rolled up with transfer ink in a most careful manner. Some prints will not transfer, and few lithographers succeed in "rolling up" such prints, so it is not to be depended on. Better always have a photo-lithographic transfer made of any print it is desired to reproduce on stone.

COPY FOR THREE-COLOR WORK.—Another cause that has dragged this method of color-block making into disrepute, is thus referred to by Mr. Overton: "Every process has its limitations, and if an attempt is made to reproduce by a particular process work that is unsuited to it, the result must be failure. Much of the work that process workers have endeavored to reproduce by the three-color process has been entirely unsuitable—at all events with the skill and knowledge we at present possess. The unsatisfactory nature of these results, to use no stronger term, has tended to earn a bad name for the three-color method. In conclusion, the best advice I can give to three-color workers is not to attempt to reproduce unsuitable subjects, which will only cast discredit on themselves and on the process, and to pay great attention to their inks, which really control the result far more than any other step in the method. Also to get originals made, or to get editors to send their originals, designed specially for reproduction in three colors. By working along these lines, I see no reason why the method should not become highly successful and profitable." I want to add just one suggestion to Mr. Overton's regarding colored sketches designed for three-color reproduction, and that is that the artist use only three pure colors on his palette, and these three colors correspond exactly with the three inks to be used in printing. I myself have tried this, and the best three-color reproductions of colored sketches were made only when this plan was followed.

THREE-COLOR PRINTING INKS.—Mr. Overton has this to say in the same article about the color inks: "The three inks must be of equal intensity. Moreover, the red must contain nothing but red; the yellow, nothing but yellow; and the blue, nothing but blue. If equal quantities of these three inks be mixed, nothing but black should be produced, no tinge of color being visible, otherwise the inks are not truly equivalent. It is essential that the colors be entirely free from supplementary colors. For supposing a small quantity of violet be mixed with the red, the orange portions of the print will be dulled by the formation of black; if orange be mixed with the yellow, the greens in their turn will be dulled by a small quantity of black being formed. Even these inks possess other drawbacks,

namely, that the colors are not in proper proportion for correct light filters, the red preponderating over the blue, and the blue over the yellow. Worse still, the blue contains a notable proportion of black, which unfortunately is a characteristic of all the inks on the market, owing to the difficulty of obtaining a true permanent blue free from black. The consequence of this is that wherever blue is used black is introduced, and it has never been my lot to see a green or violet properly reproduced by the three-color process. Other objections to the inks are that, owing to the blue preponderating so much over the yellow, the blue is too much in evidence all over the reproduction. Moreover, in the endeavor to get solid blacks and deep shadows, reliance is placed on the blue ink, with the result that the shadows as well as many other parts of the print possess a lovely bloom, which is strongly resented by anyone with the smallest artistic feeling.

**TROUBLE IN STEREOTYPING CHALK PLATE ENGRAVINGS.**—Mr. Thomas Owen, of Houston, Texas, offers the following in reply to an inquiry in this department last month. He says: "I have been experimenting with chalk plates since they were invented. Air holes and shrinking in stereotyping, I reason are caused from the irregular distribution of heat in the casting box and irregularity of cooling. As the metal shrinks in cooling, the part that cools first is solid, and in becoming so takes up the metal from the places that are still liquid, and when these places cool they are more or less porous, as they had not the metal to draw from as the other parts are set. On this theory, I made a casting box out of two steel plates a quarter of an inch thick and put my chalk plates between them, making, as it were, an iron box. I heated both sides of the box alike to the temperature of the melted metal exactly. I then poured in the casting metal. When the box was full and stood without chilling, I took a sponge soaked in water and cooled the side the chalk plate was on, thus causing the metal to shrink to the plate before the other side got chilled. It is almost impossible to get an even heat in one of those cast-iron casting boxes, and to undertake to cool one side off with water would undoubtedly cause it to crack. There is air and gas to contend with in stereotyping, but these gases will go out on the side that cools last. I have stereotyped plates from one inch to 12 by 16 inches by the above method without the least flaw, and the printing surfaces have that brightness that characterizes the type of the best foundries."

**TO JOIN UP DOTS IN THE HIGH LIGHTS.**—"Aoranci," Dunedin, New Zealand, writes: "I am a compositor and an amateur photographer. After reading Mr. Jenkins' valuable articles on process work in *THE INLAND PRINTER*, I sent for one of his books, and for the last six months have devoted my spare time to blockmaking (half-tones). I have got on very well, having made six fair blocks, but I have a trouble I wish you to solve for me. I find it very difficult to get my high lights to join up, i. e., the dots, I mean. The camera is a good one, and the lens is a R. R., with iris diaphragm, *round apertures*. Perhaps that is the cause. I have given exposures with four different sized stops, and the negative has been perfect except the above-mentioned trouble. In making up the enamel solution, and coating the plate, does it matter if this is done in a weak actinic light, say one candle-power, or should it be done in a non-actinic light?" *Answer.*—To make the dots join together in the high lights of a half-tone negative, a square aperture in the larger diaphragm used is the easiest way to accomplish it, providing the screen is sufficiently far removed from the sensitive plate. Remember that the greater the screen distance, or the larger the diaphragm, the easier it is to make the dots in the high lights join each other with sufficient exposure. I had the same trouble with a large anastigmat lens having iris diaphragms, but I took it to a lensmaker and had a new tube made for the lenses, this tube having a slit in it so as to use Waterhouse diaphragms. Great care had to be taken with the new tube that it was absolutely the same length of

the old one, so that the lenses were precisely the same distance apart as when they were in the original tube. I use but two stops, the larger one being square. To one situated in the antipodes, as you are, far away from a lensmaker, you might cut out a diaphragm of cardboard bearing a square opening equal to that of the largest circular diaphragm you have been using, and insert this in the lens just back of the iris diaphragm, so that when you used the full opening of the latter, the light would pass through the square aperture. This square diaphragm would not interfere with the use of the iris for the small stops. About the danger of light injuring the enamel while it is in solution: Few operators coat their plates in a dark room, as the enamel solution is not very sensitive to light until it is dry. In my own practice I coat plates in a well-lighted room, the glass in the windows being covered with orange-colored paper, and the electric light shining through a yellow globe.

**SUCCESS IN THREE-COLOR WORK.**—Howard Overton, in the *Process Photogram*, states the drawbacks to successful three-color work so clearly that brief extracts from his article are worth reflecting on by those prosecuting or about to engage in this alluring business. He says: "The three-color method of reproduction does not seem to be advancing as fast as it ought to do. In fact, the progression of the three-color process may fitly be compared to the sidelong motion of the crab, and



Photo. by Wm. Schoenheit.

OFF FOR THE KLONDIKE.

the reasons for this are not far to seek. The great difficulty in the production of the finished print is that so many causes must work in harmony to produce the desired result. The light filters and the relative exposures must be correct; the development of the three negatives must be uniform, as well as the etching of the blocks made from them; and, above all, the inks must be suitable, and the register of the proofs must be almost absolutely true. When all these factors are taken into account, it is hardly wonderful that a truly satisfactory three-color print is somewhat of a rarity. The light filters are practically always faulty, but this is not a matter of vital importance, as the faults of the light filter and, indeed, of the whole method of working, can be compensated for by choosing suitable inks." I should like to add a difficulty or two in the process to those enumerated by Mr. Overton, and disagree with him in the conclusion he comes to that through the inks used in printing all previous faults may be remedied. He neglected to note the importance of using the proper orthochromatic plates in their relation to the light filters, and further, when three-color work is printed from half-tone blocks there are the additional operations of making positives from the color-selective negatives, and then half-tone negatives from these positives, all of which, both positives and negatives, must be properly timed and evenly developed, or the three-color blocks resulting from them will not possess their proper relation to each other. Now, as to correcting all defects in the operations by alterations in the printing inks, I would say this was the chief cause of the failure

of the first and largest plant that has thus far attempted three-color work, and it will be fatal to any other firm maintaining a similar theory and attempting commercial colorwork. One reason why this is so will likely suffice to explain why, to prosecute this work profitably even in the smallest way, three power printing presses are necessary—one printing in yellow, the second in red and the third in blue. The larger the sheet and the more subjects can be printed on the same sheet, the more profitable the business; hence it will be seen that the inks must be maintained in their purity and the blocks in all cases made to suit the inks. Adhering to this policy has been the secret of the success of more than one color printing house up to date.

### NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

**MODERN LETTERPRESS DESIGNS.**—A collection of designs for job composition from the *British Printer*. 60 cents.

**PRINTER'S ART.**—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. \$1.

**NINETY IDEAS ON ADVERTISEMENT COMPOSITION** is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

**MAGNA CHARTA BOND ADS.**—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

**DESIGNS AND SUGGESTIONS FOR JOBWORK.**—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

**BOOK OF DESIGNS FROM TYPE.**—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¾ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

**DE MONTFORT PRESS SPECIMENS.**—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

THE INLAND PRINTER Specimen Exchange will afford printers an opportunity for thorough systematic study such as has never been attempted to the present time. Aside from the half dozen specimens which are required from members of this exchange, the boxes will contain the specimens sent in for criticism to this department. These specimens are carefully criticised, and the samples on which criticism is made marked the same as though by a proofreader for correction. They are then placed in suitable envelopes, marked with the name of person sending same, together with the month in which the criticism appeared in THE INLAND PRINTER. Thus it will be seen at a glance in which number to look for the criticisms. By comparing the specimens with the printed criticisms, all will have an equal opportunity with the person who did the work and sent the specimens to the department. The boxes will also contain specimens upon which favorable mention has been made. There are specimens now ready for box No. 1 of a decidedly educational character. The range of territory represented is very great. They come from Australia, the Provinces of Ontario and Quebec, Canada; Alabama, California, Connecticut, Georgia, Illinois, Iowa, Maine, Massachusetts, Michigan, Missouri, New York, New Jersey, Ohio, Oregon, Pennsylvania, South Carolina, South Dakota, Tennessee, Texas and Virginia. The applications received will determine in what State Box No. 1 will circulate. It is the intention to provide boxes sufficient to supply all demands, provided enough wish this service to justify sending a box into certain localities. These boxes will be changed after they have traveled the routes mapped out for them, and each locality will receive, in turn, the specimens which have been circulating in other territories. Thus all will have the benefit of the criticisms which appear each month in this department. The practical knowledge to be gained in this manner cannot be calculated. New ideas will be formed, and

the methods employed by different firms, as a means of advertising the printing business, will be seen. Each applicant will be allowed six days in which to study and examine these specimens. This will be found ample time. Due care must be exercised by all to replace the samples in the envelopes in which they belong. Carelessness, either in replacing specimens, failure to keep same clean or negligence in promptly shipping same as directed will forfeit the service and under no circumstances will the violator of the simple and necessary rules be again permitted to have the service. Special rates will be secured from all express companies. The money expended in charges will benefit the persons securing a membership in THE INLAND PRINTER Specimen Exchange more than the expenditure of any similar sum for a like purpose. It is our intention to be on the watch for choice specimens of an educational character, and these will always find a place in the box. Send in your application at once in accordance with the editorial announcement in the January issue. What State will be the first to secure Box No. 1? Applications are coming in at a rapid rate. See that your name is sent in without delay.

**BLANK FORMS.**—The general-purpose blank check, receipt, draft and note are very conventional in style, with little or no chance for display work. Yet these forms very often puzzle the compositor. It is well, therefore, to furnish a few illustrations. They will do no harm to those of our readers who have more or less of this work to contend with, and even to these a new idea or two may be the result. Printers who are called upon only once in a great while to do this class of work will, we are sure, derive benefit therefrom. There should be great care exercised in all blank forms, especially where there might be a controversy in law. As to the proper construction of the form itself, to so arrange the wording that no other than the intended construction can be placed upon them. No attempts at elaboration should be made. Plainness and neatness are of more consequence and in better taste than undue elaboration. This applies especially to general-purpose blanks. On blank forms for firms, corporations, etc., there is a chance for neat, simple display. This gives these forms an individuality—a desirable feature in case they are to be used by the parties as a part of their regular office stationery. Color schemes may be employed to good advantage. Tint-blocks can be made use of. Anyone who is at all apt can make his own blocks, where the runs are small. For instance, a good background tint-block can be made of pressboard. By the use of a tracing wheel, outline designs can be made. An offset impression of the firm name can be taken on the board and the same cut out with a sharp knife, taking care not to leave the edges rough. These cardboard backgrounds can be mounted smoothly on ordinary level pine blocks. They are very cheaply made and will stand many impressions. These are merely little hints, applicable to all forms of jobwork. We show a few forms of conventional blanks of approved construction. The private check of the Gottschalk Printing Company, St. Louis, Missouri, will serve as an illustration of what may be done on blank forms of this class. This check was printed in brown ink over a light reddish-brown tint. The stubs to these forms are not shown, as all know how to construct them.

**HAL. E. STONE**, Melbourne, Australia.—The *Kangaroo*, in its new form, is quite pleasing and artistic and a decided improvement.

**R. H. SPRAGUE**, manager The Hiram Printing Works, Hiram, Ohio.—Your work is excellent, and fully sustains previous opinions.

**GRIFFIN, VAN DOREN & GRIFFIN**, Maquoketa, Iowa.—Your little folder is artistic, and should prove of assistance in bringing in work.

**THE TOWNSEND COMPANY**, Pottsville, Pennsylvania.—Your blotter is very catchy; but we fail to see the significance of the line, "Let the Girl do the Talking." Undoubtedly it has its meaning, but it is doubtful whether it will be fully comprehended



by your customers. Don't you think a few lines illustrative of the design and working in something forceful about printing would have been more to the point?

ANGUS G. WALL, ad. man, *Illinois State Journal*, Springfield, Illinois.—Your ads. are certainly very good and attractive, and speak well for your capabilities.

W. A. ROBERTSON, Ashtabula, Ohio.—Your invitation forms are very neat and all that could be desired. We regret their late arrival, which precluded use as illustrations.

THE HENRY O. SHEPARD COMPANY, Chicago, Illinois.—The deckle-edge circular, "About Methods of Securing Business," is very artistic. It is a fine specimen in old style.

H. HENNIGES & Co., Peoria, Illinois.—The only fault we see in your card is that useless fish hook made of bent rule; otherwise the card is very neat and a good job. Your letter-head is excellent.

S. M. LUDERS, Portland, Oregon.—Taken as a whole your work is up to date and excellent. The invoice heading of The Irwin-Hodson Company has entirely too much matter on it, but you have done excellently well with it.

JOHN D. GRIER, Kansas City, Missouri.—All three of your specimens are excellent, but we think a judicious use of Jensen

and catch the eye. Now, you had plenty of space to make this prominent without detracting in the least from the rest of the display. We consider the two ads. of Myers Bros. the best. Both are A1. In fact the ads. are all good.

JACKSON QUICK PRINT, Waterbury, Connecticut.—Your blotters are very excellent. On the December blotter the ink for the blue tint is too heavy and shows plainly through the red. Get some magnesia for this purpose, and use very little of your foundation color. This will do away with this objectionable feature.

AMERICAN BISCUIT COMPANY, San Francisco, California.—The samples of your advertising matter, gotten up by Mr. F. H. Abbott, are very good indeed. The only suggestion we can make is on the deckle-edge circular to grocers. It would have been better to have had Jensen used for names of your goods instead of Florentine.

THE JOURNAL PRINTING CO., Ottawa, Illinois.—The only criticism we have to make on your letter-head is that the blue tint is too heavy. Use magnesia and very little ink. A piece as large as half a pea is plenty for a lump of magnesia larger than a walnut. Your little brochure to business men is very artistic. Now, on a job of this kind, where you employ the

<div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: 80%;"> <p>Telephone 482. Gottschalk Printing Co. 679 Pine Street.</p> </div>	<p style="text-align: center;">Saint Louis, <span style="float: right;">189</span> <span style="float: right;">No. _____</span></p> <h2 style="text-align: center; margin: 10px 0;">German Savings Institution</h2> <p style="text-align: center;">Pay to the Order of _____</p> <p style="text-align: right; font-size: 1.2em;">Dollars \$ _____</p> <p style="text-align: right; font-size: 1.2em;">Gottschalk Printing Company,</p> <p style="text-align: right;">Secretary. _____</p>
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SPECIMEN BANK CHECK.—GOTTSCHALK PRINTING COMPANY, ST. LOUIS, MISSOURI.

for unimportant, or secondary, reading matter would have improved the page for theater programme.

W. F. OLDHAM, Montgomery, Alabama.—There is a marked improvement in your work, and we are pleased to see it. The work now before us speaks well for your capabilities, and we are confident of your success. Your blotter is very good.

BILLUE & BRANNON, Talladega, Alabama.—The word "Printers" on your envelope is too small and would be better in lower case of 18-point French Old Style. The other specimens are very creditable, although they are not out of the ordinary.

J. M. SNYDER & SON, Arcanum, Ohio.—The two specimens of your own advertising matter are considerably better than those previously sent. But there is still room for improvement, and we think it would pay you to send to some firms in other cities for copies of their advertising matter.

JOSEPH DECASTRO, *Illinois State Journal*, Springfield, Illinois.—We make criticism on one ad. only. The top line in the Hub ad. set in extra condensed gothic, is objectionable. Two lines should have been devoted to this. "This is the Week for Bargains" should have been made to stand out more prominently. When you take long lines of extra condensed type they are, as a rule, hard to read, and do not stand out

sixteenth century style and use butchers' wrapping paper for a cover, it would be better to get some very coarse hemp twine and use it to bind with instead of ribbon.

T. B. KENNEDY, Charleston, South Carolina.—There is considerable improvement evidenced in the specimens now before us. Keep a close watch on simplicity, balance, and correct whiting out. Employ more light-face type for unimportant wording, make it small and it will do much toward bringing out the display in a forceful manner.

THE COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Your blotter is excellent; also the specimens of stationery headings. The *Autocrat* is good for a publication of its class, but there is one ad. the plan of which we cannot approve. We refer to the Leverones ad. on second page of cover. These are trouble breeders and robbers of profits.

S. E. RODEKOPF, San Antonio, Texas.—You deserve much credit for your perseverance, and we are sure that you will meet with success. Your first attempt at a note-head is excellent. In fact, it would put to shame some samples we have seen from older heads. We consider it a good job in every particular, both as to plan, balance, finish and whiting out.

FRED MEYER, Chicago, Illinois.—Your work is not up to the standard, as compared with the excellent specimens previously sent in. But we are inclined to the opinion that you

have made the most out of the material at command. Most all country printers have a better assortment of type to work with than you now have, although in the city of Chicago.

THADDEUS S. WALLING, Freehold, New Jersey.—Had you put a light-face parallel rule border around your job, instead of the heavy-face Laurel border, it would have been better. Catch line, "at the," too large, also line relating to admission;

entirely out of place on stationery work. It was never intended for use on this class of work. The two ornaments on the first page of the Senior Class Benefit programme did not help the job.

KENNY & HARRISON, Canton, Illinois.—Your December blotter is good, neat and attractive, with forceful display. Your "Typographic Gems" is very good in the main. It is a good

Oak Hill, Ohio,	189	No.
<h1 style="margin: 0;">The Farmers Bank</h1>		
Pay to the order of		\$
		Dollars.

GENERAL-PURPOSE CHECK.—KEYSTONE PRESS, PORTSMOUTH, OHIO.

omit the ornament under rules of main line. These are the only changes necessary to make an excellent card.

E. C. HUGHES, San Francisco, California.—Your letter-head is excellent, and a good piece of presswork and embossing. We would have omitted the two ornaments in brown and worked the date line all in brown. The two small ornaments on your card should be taken out. We would make "Book Binder" and "Engraver" in same size as "Printer."

THE OHIO CHRONICLE, Columbus, Ohio.—The border on the programme of "A Japanese Wedding" is too bold for the display. Being that this border was worked in color, had you employed same ink as used on programme for entertainment it would have been all right. Letter-head is all right. Programme for entertainment on Thanksgiving is very good.

O. P. LEONARD, Brockton, Massachusetts.—Your specimens are very good, indeed. The opening card of W. L. Douglas Shoe Company is especially good, attractive in appearance, well balanced and finished. The only job on which we have any criticism to make is the bill-head of the Tolman Job Print. We think the scroll ornaments under the main line could be dispensed with to advantage.

WILLIAM D. HENKEL, Philadelphia, Pennsylvania.—On your letter-head the color scheme is not good; leave off the border, set the line "Job Printer" in one size larger type and you will have a very good job. There are too many different and inharmonious faces of type employed on the cards. Stick to the Jenson for your display lines on these jobs and use light-face type for the unimportant parts.

JOHN G. ROPES, Armour, South Dakota.—Taking it as a whole your [E. H. Wright circular is very good, indeed. We have one suggestion to offer: Couple "An Advertisement" with "of the Business of" and set it in French Old Style on the square plan. Move the words "presented with his compliments and best wishes" over to center of measure, set it in French Old Style 8-point caps on the square plan to balance the top section.

WILLIAM P. CANTWELL, Marlboro, Massachusetts.—The R. L. Goodrich bill-head is very good, and the arrangement and display admirable, considering the vast amount of matter. We like the one-color scheme in blue better than the two-color job. The type for the Spalding, Whitman & Co. heading is

plan to issue these pamphlets containing examples taken from the work of customers. This plan is an excellent educator for your patrons, because it affords them an opportunity to see how others have their work done. The example card of S. P. Powelson & Son is excellent as to plan, but the lines "Practical Auctioneers" should be in heavier type—say, 10 or 12 point Jenson caps.

M. BILDERBACK, Hampton, Iowa.—The question of originality is a very dangerous one. The specimen to which you refer was not sent in nor reproduced with any claims for originality. Neither the design by the American Type Founders' Company, nor the one by Mr. Osborn are original. Both are composite copies. However, it is not hard to see where Mr. Osborn obtained his idea. We do not like quite as much rule-work on cards as you employed on your jobs. The E. L. Coldren card is much the best.

RALPH E. BICKNELL, Lawrence, Massachusetts.—Don't use so many fancy dashes, pointers, etc., in your work. We see they have had a very detrimental effect on a great many of your jobs. Dashes, pointers, etc., should never find a place on an invitation. The Oak Hill Paving Co. card is excellent. The statement of W. G. Watts & Co. is not good. It is almost impossible to get satisfactory results from the "right and left-hand flush" style for display lines. The firm name is also too light. The firm name is always of the greater importance in stationery headings.

EDWARD RALPH, publisher New York *Furniture Exchange*. Your publication has a very prosperous appearance, judging from the very liberal advertising patronage. The ads. are decidedly clever and artistic in composition. They are among the best trade paper advertisements we have been called upon to criticise. All the ads. are in two colors—red and sepia or olive-gray. The reading matter has the same treatment. The magazine has a fresh, snappy appearance and considerable individuality. The presswork, however, is not as good as it should be, or in keeping with the rest of the magazine.

QUESTIONS PUBLISHING COMPANY, Waterville, Maine.—Your letter-head is susceptible of improvement. The type used for "A Monthly Magazine" is by far too large. We would advise placing the panel well up in the left-hand corner; move name of company over to the right so that it will be in center

of space between panel and right-hand margin; use two sizes larger types of Florentine for "Q," "P" and "C," and abbreviate the word "Company" if necessary; move the name of magazine to the center underneath firm name; immediately underneath name place words, "A Monthly Magazine," in very small type.

W. G. WILD, publisher, *Gazette*, Lanark, Illinois.—The work of your foreman, Mr. Elmer A. Emmert, is certainly very creditable, both as to presswork and composition. The presswork is of a superior order and rivals many jobs which have been printed on a cylinder press. We would advise the use of not more than three faces of type on any page or job. It is always best to stick to one face for all display lines. We would also counsel you to have the display broken up more and not cling to the "long-line, short-line" method. We say frankly that the work is far above the average for a printing office in a town of 1,500 inhabitants.

M. J. LAMBERT, New York City.—The Graphophone ad. is excellent and speaks well for your two months' experience as an ad. man. On the "Prosperity Ticklers" envelope the blue ink should have been bronze-blue to match the color used on the circular. We consider this circular a very artistic piece of composition, coupled with superior presswork. When you make seventy-five per cent profit on a job, as we figure you did on this, you certainly made a good profit. Fifty per cent should always be added to the cost of stock and labor. When you figure in wear and tear, supervision, ink, etc., you will find that it is none too much and by far the safest way to figure on a job.

F. P. DYER, Shawville, Quebec.—Your specimens show good common-sense treatment, with good display. There are two exceptions. The J. H. Shaw bill-head—"In account with," too prominent; heavy dash, made up of pointers and rule, too heavy, having the appearance of crowding the heading, and we advise omitting same, also more liberal use of leads between lines. E. L. Hodgins & Sons' letter-head—omit ornaments and rules, set firm name straight, place "General" in one line and "Merchants" underneath it, using a trifle larger type than now employed. The heading of *The Equity* is especially neat, well balanced and a good example of simplicity and forceful display.

J. W. BLACKFORD, Cheboygan, Michigan.—The letter-head which you refer to is much better than the card, and this would

the figure has been written in, no one would notice the absence of the line. The Rev. Taylor heading is all right. Should he prefer other type, English Text is very good. The envelope of Cheboygan Boiler Works is good.

A. T. PATTERSON, Progressive Printer, Benton Harbor, Michigan.—The samples are very excellent as a whole. Fontaine Milling Company letter-head is a good example of balance, finish, simplicity and whiting out. The first page of price list for Benton Harbor Nurseries is good as to design and forceful display, but the central ornament is hardly appropriate. While the wreath might, in itself, be construed to be indicative of growth, yet the torch therein precludes its use in this connection. An ornament of a purely growth variety (tree or fruit), should have been employed. In this connection, we call your attention to the ornament employed on the envelope of Twin City Floral Company. This ornament is correct, but too heavy.

JOHN W. PERON, San Diego, California.—Your specimens show that you have made most excellent use of your first year's apprenticeship on jobwork. Your specimens show rare good judgment in one so young at trade. However, we will point out a few flaws as we see them. The two ornaments on the envelope of the Mercantile Restaurant detract from the display. In the address line we see you have employed a seldom-used abbreviation for the State—"Calif." You had the option of abbreviating the word "street" in the line above this, and it would have been better. Then you could have employed the regular abbreviation for the State and at the same time balanced your job. Be careful of your ornamentation, and do not use it where it throws the display in the background.

WILLIAM N. GRUBB, Norfolk, Virginia.—The No. 2 example is certainly an improvement over No. 1. We have repeatedly stated in this department that the thing to do was to please the customer. Should he wish his printing in a certain style, give him what he wants, rather than waste time and let the work go to a party who will do the work as wanted. Of course, it is right and proper to explain to one's customers that certain styles are out of date, and to try and aid the customer in getting up attractive printing. But when the customer has made up his mind as to what is wanted, do it his way. We do not consider the grade of ink you mention fit for any purpose other than dodgers, cheap circulars, etc. A better grade on good work is economy in the long run. You are mistaken about our "going for" the person using the 1865 ornaments in

This Note is Secured by Mortgage

\$ \_\_\_\_\_ 189 \_\_\_\_\_  
 after date, \_\_\_\_\_  
 promise to pay to the order of \_\_\_\_\_  
 \_\_\_\_\_ Dollars,  
 at \_\_\_\_\_  
 with interest at \_\_\_\_\_ per cent per annum after maturity, until paid. For value received.

This is one of a series of \_\_\_\_\_ notes bearing the same date as above, and all secured by the same mortgage. It is expressly agreed that if this note, or either of the others, should not be paid at maturity, that thereupon all of said series of notes then remaining unpaid shall forthwith become due and payable without further notice, and the owner and holder hereof may proceed at once to foreclose the mortgage securing the same.

GENERAL-PURPOSE NOTE.—EARHART & RICHARDSON, CINCINNATI, OHIO.

have had a better appearance had you widened the measure three picas. Set the two names each flush at ends of measure. Change the type employed for panels at either side. It is objectionable because it is not plain enough. In regard to blank after year in a date line, strictly speaking, it is correct to put same in, although custom seems to be fast doing away with it. This is a small matter, and of no great consequence. After

1897 printing. We merely tried to make it plain to him that he was employing the wrong kind of material to hold trade against modern competition. The presswork shows that your rollers were old and hard. It is false economy to use job press rollers over six months where they are used steadily. Rollers will get hard, and, when they do, the proper inking of a form is a hard matter. Should the type be old, the proper working is doubly



hard, as one letter may be comparatively new and of proper height, while the next may be somewhat lower. The rollers will ink the new letter all right, but when it comes to the old type the ink is not left on its face because the roller cannot place it there.

LYTTON ALLEY, Nashville, Tennessee.—Your work is very much improved, and we are much encouraged in our work of criticism. Your specimens are good examples of persistent

contents would be on a page by itself, instead of carrying a portion of it over on another leaf. The work is well done, however, and the little brochure should serve well the purpose for which it was gotten out.

MELVILLE SIRE, Macon, Georgia.—As a whole, the ads. you ask our opinion on are very good. There are some points which make portions of the display objectionable. For instance, in the three-column ad. of H. C. Tindall & Co., you

NO PROTEST.  
YEAR THIS OFF BEFORE PRESENTING.  
If Draft is returned, please endorse on back the reason.

W. H. ANDERSON & CO., LAW BOOKSELLERS.

\$ \_\_\_\_\_ CINCINNATI, \_\_\_\_\_ 189 \_\_\_\_\_  
AT SIGHT, PAY TO THE ORDER OF THE  
**CITIZENS NATIONAL BANK,**  
\_\_\_\_\_ DOLLARS,  
VALUE RECEIVED, AND CHARGE TO ACCOUNT OF

SPECIMEN SIGHT DRAFT.—EARHART & RICHARDSON, CINCINNATI, OHIO.

study. The use you make of this department by patronizing it frequently shows plainly the benefit you have derived from it. This is the way to do. Send few samples, and send them frequently. This is the advice we give to all. The R. E. Turbeville card is all right. Claims to originality are dangerous, and we approve your plan of not making them. The type used in the panel of Dayton & Lauderdale bill-head is not the proper kind. It leaves too much white space between the lines. Brevier Jenson caps, or some other type of like face, would be better. There is too much work around the central panel in ad. of Burk & Co. We would have left the rulework off. The white space would have served the purpose of "throwing out" the display. Put the words, "Makers of the Clothes We Sell," in 12 or 14 point De Vinne caps, making two lines of it.

LAND AND WATER PUBLISHING COMPANY, Boston, Massachusetts.—The plan of your little brochure is good. We would

employ 12-point black border circles, and inside these you use 12-point Cosmopolitan. This type is not heavy enough for the border. In jobwork, had these circles been in a very light tint, it would be all right to employ this type for display. Where the work is a newspaper ad., where one is obliged to rely on black and white, it makes a vast difference. The ornamentation must be of such a character as to force the display to stand out. The most attractive ad. in the whole paper is the one of Charles Wachtel's Son, occupying a full page. There is a vast amount of work on it, but it serves as an example of the value of white space forcing out the type display.

CHARLES L. DUHAMEL, Saginaw, Michigan.—There are but four jobs in your large number of samples upon which we make criticism. The composition on all others is very neat, artistic and up-to-date, and the presswork is considerably above the average. You need never hesitate about trespassing on our

## :: QUEEN CITY ELECTROTYPE FOUNDRY ::

No. \_\_\_\_\_ Cincinnati, \_\_\_\_\_ 189 \_\_\_\_\_  
Pay to the order of \_\_\_\_\_ \$ \_\_\_\_\_  
DOLLARS.

To Franklin Bank,  
... Cincinnati.

SPECIMEN BANK CHECK.—EARHART & RICHARDSON, CINCINNATI, OHIO.

have placed the phrase, "What's in a Name," together. The reason is this: The center facsimile of first page of your publication being printed in red, also the phrase above quoted, leads one to try and read it thus: "What's in Land and Water, the Authority of American Amateur Sports. This will interest you. A Name." The proper thing would be to make two lines of the phrase and place the reproduction of cover either above or below it. Further along on the inside it would have been advisable to arrange the matter in such a way that the

time. That's what we are here for, and we are always ready to give counsel and advice for the asking. On the statement of B. F. Cotharin, the name would have been better in 18-point Jenson caps and the street address in 8-point of same. Letterhead of Saginaw Cornice Works—Move top line to center of measure; take out pointer after catchline and move line over to center; take out the fancy "and" in next line and set same as Jenson, same size as balance of line. Clipper folder—On second page put "the" and "Clipper" in one line; use one line for

words "Bean Picking or" and one line for "Sorting Machines"; set these two lines in caps of 18 or 14 point Jenson. Programme for Teachers' Meeting—Use a good initial on first page; this will throw the word "of" at end of first line over into next line and thus do away with the ornaments in second line. This will make your job have a better appearance and give it some snap and character.

FAYETTE M. HERRICK, Watertown, New York.—We are pleased with your reset job of the Black River and St. Lawrence Association, according to criticism and suggestion in the November, 1897, INLAND PRINTER. We regret that we have not the example so criticised, and from which the artistic contrast now before us was rearranged. Should you have occasion to reset another job on similar suggestions, please send copy and reset job, so that we can reproduce same. There is only one specimen which we propose to criticise—bill-head of R. L. Murray & Son. Move top line over to left three picas; use one size smaller type for "wholesale and retail dealers in"; also smaller type for street address; lead more liberally between blank lines; take out space between lines to allow for more space at top. The little brochure of T. P. S. C. E. is neat and artistic. Miller bill-head is good as to plan, etc.

B. S. McKIDDY, Albia, Iowa.—Your reset job from reprint card of H. W. Belden is an improvement of at least one hundred per cent. We would have used heavier type for the line "Commercial Printer and Binder." The card is neat, simple and well balanced. We believe you are making some improvements in your work. Your balance is all right. You must be careful where you use an outline letter not to make your catchlines too prominent, as is evidenced in the note-head of Harry Smith. You should use a trifle larger type for your date lines. On the T. N. Castle heading the type which you have employed for the secondary reading matter is too heavy faced. Use light-face type for such purposes. The color scheme on the two-color bill is not good. There is too much red on it. Had you printed the rule border in red, and one or two of the display lines, it would have been an improvement.

C. F. BLANCHARD, Malden, Massachusetts.—The apostrophe after the word "People's," in the illustration on page 336 of the December, 1897, INLAND PRINTER, is incorrectly used. The word people is in itself plural, and the adding of an apostrophe and "s" makes it plural possessive. This is a very common error, but it does not make it correct. We should have called attention to it. In regard to the character "&" used on page 337 in the contrast of the Wyalusing Printing & Engraving Co., it is not so much a question of correct usage as it is the way it appears in an article of incorporation. Should it appear in the articles of incorporation with the character "&," it should be so used. If it is spelled out, then it should be spelled out in all cases. Now, we take this view of the matter: it is a firm or incorporate name, just the same as though it were The Smith, Jones & Brown Co. This is a mooted question, and scarcely two persons hold similar views.

P. E. KRIEBLE, Orrville, Ohio.—Your composition and presswork leans decidedly toward the artistic. Your backgrounds are very nice. The *Crescent* letter-head with blue tint background and scroll is by far the best of the three. The name of the editor, however, should be moved over to center of panel, and the pointer omitted. On the heading with the wreath the words "Artistic" and "Printing" should be contained within the wreath. These two words should be larger and the balance of wording in wreath much smaller. The cut, pointers and rules should be omitted in the present color scheme. If they were to be used a very pale tint of orange-yellow should be used to work them in. The Isaac Pontius envelope is very nice, but there is a trifle too much work on it, as is the case with the Baughman heading. The panel on bill-head for S. D. Brenneman is too large—a trifle too deep and much too wide. The type is not suitable and the matter is spread out too much. Set type in panel in 8-point Jenson caps,

omit the hair-line rules and make the panel much narrower. The type on the Bloomberg folder is spread out too much and presents a ragged appearance; put but one lead between the lines and line it all up to the left, placing same in center of space. The word "Barber" on the Kraft card is too small.

FRED W. WILLIAMSON, *Gazette*, Barrie, Ontario.—You cannot get AI results in presswork from inks which were never intended for the uses to which you put them. For instance, poster reds and blues will not work satisfactorily on anything but soft-finish stock, such as news or poster paper. It will pay you to get first-class inks. News ink is all right in its place, but how does it look when used on super book or enameled board? The best job in your collection is the letter-head of the *Gazette*. This is the kind of work that is very seldom, if ever, open to criticism. The circular for Seager is also quite good, as is the Lawrence envelope. We are sorry to say that the rest of the samples are below the average. We are going to start a Specimen Exchange, and it would be well to try and make some arrangements whereby one of these boxes might circulate in Canada. If you could have access to one of these you would soon see how many valuable ideas you would get and to what an extent it would help your work.

JOE C. BOURLAND, Marion, Kentucky.—We wish to call your attention to a small point which we believe has escaped your notice. We refer to the pony statement of The Leader. You have centered this line from the commencement of "In account with." This makes the heading have a lop-sided appearance. Always center the main line, and treat such things as "Bought of," etc., as so much white space or margin. The card of Buford Cardwell is not correctly whited out. The two main lines should be in the center of card. Take out the pointer and you can still use the ornamentation underneath the line, "Painter and Paper Hanger." This is all the change necessary to make this job an excellent one. The card of The Crittenden Press would be improved by omitting the star ornament, and moving the reading matter opposite over to about the place now occupied by that ornament. We notice numerous wrong font letters in the programme for Alumna Reunion. These are small items, but they should have the closest attention.

ELECTRIC PRINTING COMPANY, Lehman, Pennsylvania.—You are right. To derive the most benefit from this department the specimens sent for criticism should be the general run of the work—everyday productions, and jobs which were hard to get up in a satisfactory manner. We all know that most anyone can do a good piece of work once in a while, and these are well enough to send along with the others. We try to criticise the work in such a manner as to educate our patrons and do it in a genteel way, being fair, impartial and just. Alexander Bros. & Co. statement—"To" and "Dr." wrong kind of type; use a smaller size of the Cosmopolitan. Plan of Washington Camp heading is not good, either as to composition or color scheme; smaller type should be employed for the wording regarding the meetings; small lining gothic would be the proper type; should not be separated as it is. It is a bad plan to employ script on a heading where the other display is not in harmony with it. This is the case with headings of Wall & Cooke, Bloch & Co. and A. R. Good. Your inclination is to use too many faces of type on your jobs. Don't use so many. When you start out to use a slope letter on a job, try and stick to slopes, going so far as to use italic for unimportant wording. Don't try to harmonize letters of the gothic order with those of text. It will not work out, and the result is an inharmonious combination. When you use the old faces, such as rim-lined letters, stick to them for your display, because it is hard to harmonize them with the late faces, which we see you have added since we reviewed your last work. The Quaint Open, used on your bill-head, is not in harmony with the other type. The only change in the Commissioner's heading is to move the line "office of" over to center of main line. This will make an

excellent job. The best job in your samples is your shipping tag. We would advise you to break up your display more, and not rely on the old plan of long-line, short-line.

WILLIAM ESKEW, Keystone Press, Portsmouth, Ohio.—The specimen show cards for the Excelsior Shoe Company are splendid. The two brass dashes or pointers on letter-head of Élite Studio do not add to its appearance. It would be an improvement to omit same and move the word "Photographer" flush to left with name "Lewis B. Lutz." On letter-head of J. H. Farmer, the ornaments at left of "Full Line of All Kinds of Seeds" should be omitted. Heading of G. H. Satten & Co.—Omit rulework at sides of panel; set "Manufacturers' Agents" and "Merchandise Brokers" in 18-point caps and lower case of Florentine. Lines are now too weak and too near sizes below, allowing no contrast. Too many large ornaments employed in ads. of minstrel programme; omit them; white space is what is needed, instead of ornamentation. In ads. don't waste white space for sake of putting in useless ornamentation which has no significance whatever. The ink on professional envelope of Doctor Blankemeyer is not in good form; should have been black or bronze blue. Ornaments at either side of firm name in Leist & Wilking heading should have been omitted; the line is long enough as it is; otherwise is an excellent job. Ornament on statement of Rigdon Hall, electrician, has no significance; move two main lines to center of heading and omit ornament. Your statement is splendid, but there is too much border on your bill-head for a one-color job; had it been in a very light tint, would have been much better and more artistic. We cannot criticise each specimen you sent, as they are numerous. Many of the specimens which we have criticised possess much merit, and as a whole your work is excellent.

#### A NEW MARKET FOR PRESSES AND PRINTERS' SUPPLIES.

AMERICAN printing machinery is just beginning to share that widespread popularity that Yankee machinery of other descriptions seems already to have won in Europe and other foreign lands. The perfecting and cylinder press builders and manufacturers of composing machines have met with unexampled and unbounded success in England, Germany and elsewhere immediately they stepped into the field.

For some unknown reason the South American countries are yet practically virgin soil so far as this trade is concerned. Accustomed for centuries to look to the old world as the source of their supplies, their eyes are gradually opening to the fact that the United States, nearer to them by half the distance, can furnish machines and supplies that even Europeans confess superior. The attention of our readers has been called to the efficient and successful efforts of the National Association of Manufacturers to promote beneficial trade relations with Venezuela. Its warehouse at Caracas for the permanent exhibition of American goods is now an established fact and is performing a service from which American manufacturers are to reap the benefit.

At the solicitation of THE INLAND PRINTER the Association has obtained through its Caracas warehouse a report upon the market for printing machinery in Venezuela. It is reprinted below in full, both because it is interesting as showing the backward character of the machinery and appliances now employed, and useful to manufacturers who may want to follow up the opportunity to seize this trade.

The printing business in Caracas is still in a very undeveloped state. Considering the population, there appears to be an unusually large number of establishments, and all fairly prosperous at that, which is due no doubt largely to the very high tariff on all imported printed matter, but only four concerns can make any pretensions to size and output: The Official (Government) Press; *El Pregonero*; *El Cojo Ilustrado*, and Juan F. Hernandez y Ca. Of these again, *El Pregonero* is the only establishment that is fitted out with modern machinery and appliances, most of them of American origin.

*El Pregonero* uses one rotary cylinder press, American (Walter Scott); one flat newspaper press, German (no firm name); four small hand job

presses, American (no name); one paper cutter, German make (Krause, Leipsic); American type from MacKellar and Bruce; stereotyping plant furnished by American Type Founders' Company.

*El Cojo Ilustrado* is the only establishment that attempts half-tone work, which is of a very poor grade. They run a number of medium-size, slow, old-fashioned French presses.

Juan F. Hernandez y Ca., is the only concern that attempts commercial jobwork; they run small job presses but do very fair work.

The government printing establishment uses some French and some American (Hoe) presses, of medium size.

All the presses are very old and quite out of date, and this is true also of all the other small establishments, which use mostly French presses.

There is decidedly a good market for American presses of every description, especially small newspaper and job presses. There is no duty on printing machinery, and the owners of printing establishments have a decided preference for American machinery if they can only have an opportunity to become better acquainted with its merits.

It would appear that this is a most opportune time to begin an active campaign on the part of American printing supply concerns in every branch of the business.

There are about thirty printing houses in Caracas, of which the following are the most important: *El Mundo*, Albarracin y Ca.; Tipografía Universal



Photo by Dr. W. L. Dunn.

A MORNING CALLER.

Eliseo de Aramburu; Mi Empresa, Jose R. Borges y Ca.; Bolivar, Pedro Otero Coll; *El Liberal*, Romulo M. Guardia; Empresa Moderna, Juan F. Hernandez y Ca.; *El Cojo Ilustrado*, J. M. Irigoyen Herera y Ca.; *La Religion*; *El Pregonero*, Eduardo Leon-Ponte; Linares Hermanos; Pedro Montemayor y Ca.; *El Noticiero*, Emilio Ferran; *El Tiempo*, Carlos Pumar; Empresa Guttenberg, Ruiz Hermanos; *El Progreso*, Seriano Sucesores.

If it is desired to deal through local merchants, correspondence might be opened with the following importing houses in Caracas: Aron Waltz y Ca.; Becker, Brun y Ca.; H. L. Boulton y Ca.; Lorenzo de Montemayor; Muller y Montemayor; Jose G. Nunez y Ca.; Rohl y Ca.; Santant y Ca.; G. Stelling.

About thirty newspapers and other periodicals are published in Caracas.

It will be noticed that, with one or two exceptions, the presses are mostly of an old-fashioned German or French style, a kind of deposit, as it were, left by a preceding age. In respect to printers' small goods and conveniences, our friends in Venezuela are doubtless equally in need of American ideas and goods. A Bureau of Information has been established by the National Association of Manufacturers at No. 1751 North Fourth street, Philadelphia, which will render every assistance in its power to the manufacturers in the printing trade.



## PRINTING THAT ATTRACTS.

BY H. W. K.

IT is refreshing to know that among the several offices in Los Angeles, California, some of the most pleasing effects in printing have been produced by the younger, though not by any means the largest establishments. Among the former the Lang-Bireley Company, individualized by Fred S. Lang, who gives it its reputation for artistic printing, occupies a foremost position. His success only again emphasizes the fact that artistic ability and perseverance win in the printing business.

Mr. Lang is a native of Marshalltown, Iowa, and at the present writing is only on the threshold of his career, being but twenty-five years of age. His introduction to the art preservative came about in that narrow and unsatisfactory school of journalism known as "amateur," by his being the publisher of a paper when but thirteen years of age. But this soon proved "stale, flat and unprofitable," and we quickly find our young disciple of Franklin entering a regularly appointed printing office in his native town, where the rudiments of the trade were acquired, and the groundwork of his subsequent success established. In 1887 Mr. Lang concluded to try his fortune in California, coming direct to Los Angeles, where he found employment in various offices, and soon made a reputation as an

stable and growing business that bids fair to develop in the production of "printing that attracts." As for the printing that distracts—well, the less said of it, probably, the better.

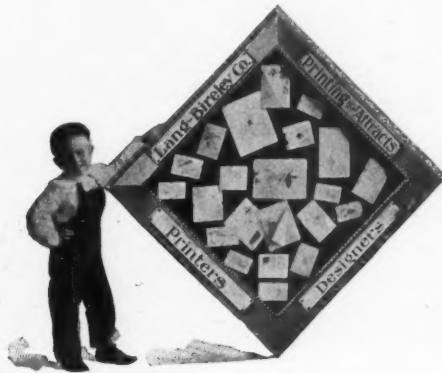
## OBITUARY.

ON December 19, 1897, at his residence in Chicago, in the forty-ninth year of his age, Washington Hering, editor and proprietor of the *Staats Zeitung*, and ex-postmaster of Chicago.

MOSES P. HANDY.—Moses P. Handy, a newspaper man of national reputation, died at Atlanta, Georgia, January 8. His death was largely due to overexertion in connection with his work as Special Commissioner to the forthcoming Paris Exposition. Mr. Handy was a newspaper man of great personal force and ability, and his great beat on the Virginius affair for the New York *Tribune* showed what he could do of necessity. Major Handy was born in Warsaw, Benton County, Missouri, his father being a prominent Presbyterian clergyman. The family moved to Virginia when Major Handy was a child, and he was reared and educated there. When under age he entered the Confederate service, and served with gallantry in the closing months of the war. He was employed by the New York *Tribune* as special correspondent in the Cuban troubles



FRED S. LANG.



CHARLES E. BIRELEY.

artist printer of the highest rank. His advent in business on his own account took place in 1895, and from its inception has proven a pronounced success. The business was started in a small way under the name of the "University Press," situated in the Burdick block, being subsequently enlarged and moved to the Y. M. C. A. building, from which time dates Mr. Lang's connection, when the name was changed to the Lang-Bireley Company. Their quarters with an increasing trade being found inadequate, the firm secured its present location at No. 311 West Second street, where its motto "Printing that attracts" as shown in the accompanying half-tone, has become literally as well as artistically indicative of all that is best in advanced printing and engraving.

Mr. Lang has been a regular subscriber to THE INLAND PRINTER since its inception, and credits much of his success to its teachings, a fact of which we are justly proud, because his work is in line with the principles advocated in these columns.

An atmosphere of beauty, with which utility is happily blended, is a marked feature of the Lang-Bireley establishment, not the least of which is its business office, said to be the finest of any printing concern in Southern California. The artistic efforts of Mr. Lang are ably seconded by those of his partner. Mr. Charles E. Bireley is twenty-five years of age, and a native of Indiana. By reason of training and an active experience in mercantile and banking pursuits—acquired during a residence extending over ten years in Los Angeles—he possesses a wide acquaintance, while his executive ability makes of him a successful business manager. The result is a

in 1873, and won distinction by his report of the Virginius massacre. Later he became managing editor of the Philadelphia *Press*, and subsequently editor of the Philadelphia *Daily News*. He was one of the founders, and for many years the president of the Clover Club of Philadelphia. He moved to Chicago in 1893, to accept the post of Chief of the Bureau of Publicity and Promotion of the World's Columbian Exposition. At the close of the Fair he went to New York and engaged in literary work and newspaper correspondence for a year. He returned to Chicago as the editor of the *Times-Herald* in 1895, when the paper was purchased by H. H. Kohlsaat. Last year Major Handy was appointed by President McKinley as Special Commissioner to the Paris Exhibition, where he did valuable service.

## CARLYLE'S SARCASM.

A small crowd of *litterateurs* and college men, among them Thomas Carlyle, were one evening discussing books and writers. An Oxonian expressed the opinion that books embracing the author's views and theories never amounted to much, especially those that were mainly theoretical. At this point Carlyle spoke up. "Young sir," he said, "once upon a time there was a man in France whose name was Rousseau, and he wrote a book which was filled with theories and opinions, and so on. And the young nobility and fops of the period said that the book was wind. But, young sir, it is an incident of history that their skins went to bind the second edition of that book."

## THE EXHIBIT OF THE DETROIT CAMERA CLUB.

THE recent exhibition of the Detroit Camera Club brought together 300 or more specimens of the photographic art, embracing pictures from many well-known professional as well as amateur studios. Artists from New York, Philadelphia, Washington, St. Louis and Cleveland vied for honors with members of the local club, and from an artistic standpoint the Detroit Club scored a distinct success. The interest to the non-photographic spectator was enhanced by reason of the amateur and professional work hanging side by side, displaying to advantage the marked progress made by the amateur in recent years.

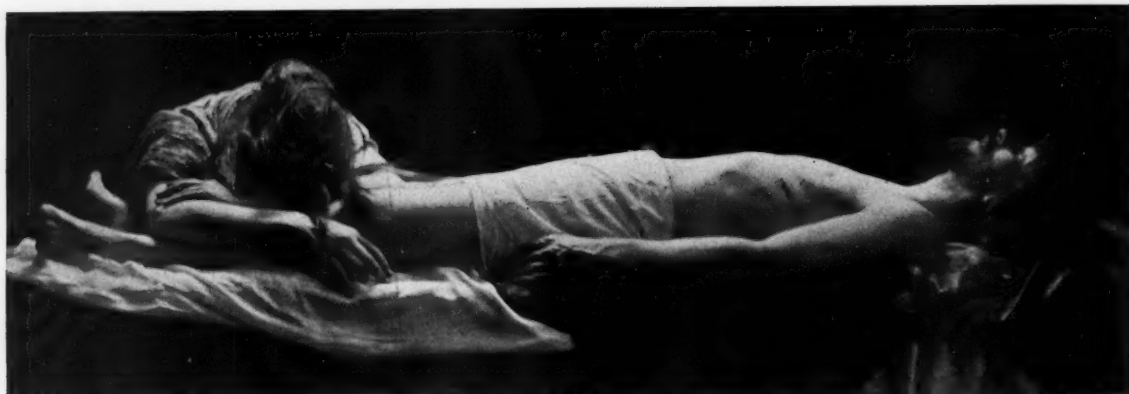
Classification was made on the basis of artistic merit, the line being drawn by the judges, Perry Ives, J. W. Gies and William B. Conely, artists of more than local repute. Those pictures held by them to be of such merit as to deserve the distinction, were called salon pictures, and were hung in a room so designated; the others were all put together in another room and described as "Class A." Sixty-three pictures out of the three hundred submitted were sent to the salon, of which forty-eight were by amateur artists. In the salon class one grand

animals, 1; compositions, 10. Thus, while the landscapes composed about sixty-five per cent of the pictures, not over forty per cent of the prizes went that way, while the composition pictures, comprising but twenty-five per cent of the collection, were awarded fifty per cent of the prizes.

The judges evinced a disposition to favor gray and foggy tones, in which obscurity played an important part.

The grand prize picture had no background and came in for a deal of severe criticism by both artists and photographers, many calling it a monstrosity.

It has been frequently asserted that there are no canons by which the art of photography may be accurately judged, and the Detroit exhibition bears out the assertion. Many of the pictures shown were immediately afterward shipped to Toronto and there exhibited. At the Toronto exhibition, competent judges awarded the first prize gold medal to a child's head entitled, "Meditation," the work of William H. Hart, of Detroit. They declared: "The exquisite child face, its unconscious pose and expression, the light and shade effects, the 'modeling' of the neck and line of the head, are simply beautiful; technically, it is very near perfection." Mr. J. D. Kelly and Mr. E. Staunton were the Toronto judges. The same picture



THE WEEPING MAGDALENE.

(From life.)

Copyright, 1897, by John E. Dumont.

Grand prize, Detroit Camera Club Exhibition, November, 1897.

prize and six diplomas were awarded. John E. Dumont, of Rochester, New York, carried off the grand prize with a picture entitled "The Weeping Magdalene," a composition of great strength. The salon diplomas were won as follows, J. E. Watson, Detroit, a head entitled "Beatrice"; E. Donald Roberts, Detroit, whose work is familiar to readers of *THE INLAND PRINTER*, a figure entitled "Zenobia, Queen of Palmyra"; Clarence H. White, of Newark, Ohio, a landscape entitled "Along the Old Canal"; Emile V. Clarkson, of Potsdam, New York, a marine, "The Ocean"; Mathilde Weil, Philadelphia, "The Magic Crystal," a child with a bauble.

Winners of diplomas in Class A, were: Albert J. Le Breton, Washington, D. C.; Harry Coutant, New York; Mrs. Claude Gatch, Salem, Oregon; William Archibald, Newark, New Jersey; A. D. Noble, Jr., O'Brien Atkinson, Mrs. George O. Pratt and Fred S. Hodge, Detroit. Honorable mention was accorded numerous others.

The exhibit demonstrated the fact that the amateur is rapidly passing the "baby and back yard" type of the art which distinguished him in days of yore. An inventory of the 275 accurately listed amateur specimens showed 150 landscapes, 8 animals, 80 compositions, 37 portraits. This indicates that more than half the pictures were land and water scenes. Pictures of Belle Isle and Cass Park, dear to the heart of the Detroit amateur, abounded. On the other hand, the 19 prizes of various sorts were distributed as follows: Landscapes, 8;

animals, 1; compositions, 10. Thus, while the landscapes composed about sixty-five per cent of the pictures, not over forty per cent of the prizes went that way, while the composition pictures, comprising but twenty-five per cent of the collection, were awarded fifty per cent of the prizes.

## NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Office, 212 Monroe street, Chicago, marked "BYXBEE."

THE Syracuse (N. Y.) *News* has suspended twice since July 20.

A NEW paper, published at Buenos Ayres, is *La Industria Moderna*.

THE Amsterdam (N. Y.) *Herald* made its first appearance on December 4.

THE Christmas issue of *Facts*, Colorado Springs, Colorado, contained some fine colorwork.

THE St. Mary's (Ont.) *Journal* sent a neat booklet to its patrons and friends as a holiday greeting.

THE Christmas edition of the Mapleton (Minn.) *Enterprise* consisted of twelve six-column pages and cover, filled with interesting reading and well-displayed ads. A large number of

double-column heads, each including a cut of the author of the article following, were attractive features.

THE Bayonne (N. J.) *Record* used red, green and black inks to good effect on its Christmas issue.

THE receiver of the Newburg (N. Y.) *News* has been authorized by its creditors to continue its publication.

THE holiday edition of the Redwood *Gazette*, Redwood Falls, Minnesota, is worthy of special mention for its attractive ad. display.

STYLE CARDS FOR COUNTRY NEWSPAPERS.—A subscriber in Iowa desires a copy of a style card suitable for a large country newspaper.

THE Utah *Editor and Printer*, official organ of the Utah Press Association, entered upon its second volume with the December issue.

THE *Progress Review*, of La Porte City, Iowa, has added to its plant a 4-horse-power gasoline engine, and shows other signs of prosperity.

THE Washington (Pa.) *Reporter*, in its issue of December 11, presented a very neat and attractive full-page ad. of its own, evidently set on the linotype.

MR. HARRY P. TABER is now editor-in-chief of the Sunday Buffalo *Enquirer*. The *Enquirer* has just put in a new Goss four-deck straight-line press for colorwork.

A NEW paper, the *Independent Advocate*, issued by William D. Vennable in the interest of the colored population, has made its appearance in Kansas City, Missouri.

THE *Semi-Weekly Enterprise*, of Cambridge Springs, Pennsylvania, issued a profusely illustrated souvenir business edition at the holiday season that had many meritorious features.

ON December 10 the New York *World* put a new rate card into effect. It has abolished all extras for cuts, display type, borders and broken column rules, and the flat line rate prevails.

THE holiday edition of the *Yellow Book*, published by Howard, Ainslee & Company, New York, was enlarged and



Copyright, 1897, by Wm. H. Hart.

MEDITATION.

Gold medal at Toronto Photographic Exhibition.

filled with interesting Christmas stories. Its typographical appearance was pleasing and quite up to its usual high standard.

THE Christmas edition of the Ogle County *Press*, published at Polo, Illinois, was composed of eighteen pages, printed on a good quality of green paper, and was in every way a creditable issue.

THE Christmas issue of the South Bend (Ind.) *Tribune* contained much matter of a historical nature, fully and nicely illustrated. The twenty-four pages were inclosed in a neat cover.

THE *Piscataquis Observer*, of Dover, Maine, issued a woman's edition at holiday time that was in every way commendable. Among its many departments was a "Men's Page."

THE Columbia (Mo.) *Herald* offered prizes for the best letters to Santa Claus. It required about eight six-column pages of solid nonpareil to contain the efforts of the many contestants.

PUBLISHERS sending newspapers or magazines for criticism, should make a note of the date of the particular paper forwarded, so that they will be able to look up the improvements suggested.

THE *Bulletin*, Philadelphia, is the only 1-cent evening paper in that city having the Associated Press dispatches. It is a thoroughly live paper and its circulation is large and rapidly increasing.

THE Gardner (Mass.) *News* celebrated Christmas by issuing an "illustrated edition." It was a meritorious production, the fine presswork on the many half-tone cuts being particularly noticeable.

THE Los Angeles (Cal.) *Herald* has a new home and on December 9 invited its friends to inspect it. No effort has been spared to make each of its several departments complete for all possible requirements.

THE supplement to the Sterling (Ill.) *Standard*, of December 17, was an exceptionally fine piece of work. Besides the



Copyright, 1897, by J. E. Watson.

BEATRICE.



many nicely printed half-tone reproductions of public buildings, there appeared nearly 200 single-column cuts of Sterling's prominent men.

AMSTERDAM, New York, has a new daily—the *Herald*. The initial number is well filled with city and county news. A column of short local items, with side-heads in Jenson italic, makes a good appearance.

THE New York Sun Printing and Publishing Company has brought suit against the Associated Press for \$225,900 damages under the act "to protect trade and commerce against unlawful restraints and monopolies."

NUMBER 3 of *Once a Year*, issued as frequently as its name indicates, in the interest of the Milwaukee Press Club, has made its appearance. It is a model of typographic neatness, and a bright publication in every respect.

H. H. NELSON, business manager of the New York *News*, has been appointed supervisor of the *City Record*, a daily publication containing the municipal advertising of New York. The position is said to pay \$12,000 a year.

AMONG the monthly publications before me this month, *Pluck* is in the first rank for typographical excellence. It is published at Lancaster, Pennsylvania, and is devoted to amateur cycling, photography, printing, and advance in art.

MISS ELLA V. BAINES, the "Woman Florist," as she advertises herself, publishes at Springfield, Ohio, a monthly journal devoted to floriculture entitled *How to Grow Flowers*. It is an unpretentious paper containing many articles of interest.

THE Beardstown (Ill.) *News* published a sixteen-page edition at Christmas time. It has just completed an interesting and successful contest in which it offered prizes to the business houses of Beardstown for the best three decorated windows.

J. A. EVERITT, who for fifteen years previous to 1892 was publisher of the *Agricultural Epitomist*, at Indianapolis, Indiana, has started a new magazine at the same place, entitled *Up-to-Date Farming and Gardening*. Fifty thousand copies of the January number were issued.

THE *Nebraska Farmer*, published at Lincoln, Nebraska, for the last twenty-two years by H. E. and A. B. Heath, and the *Cultivator*, of Omaha, since 1869, published by Hugh F. McIntosh, have consolidated and will publish the *Nebraska Farmer* from Omaha hereafter.

AMONG floral papers recently received is the *Weekly Florists' Review*. It is of octavo size and contains about seventy-two pages of closely printed matter and illustrative cuts. Typographically the paper is attractive, the advertisements especially showing good taste in composition.

THE Portsmouth (Ohio) *Tribune*, established in 1836, and Republican in politics since the birth of the party, was recently placed in the hands of a receiver, and has been purchased by D. P. W. Eyler, of West Union, and R. H. Stephenson, of Manchester, who will change it to a Democratic paper.

THE Madison (Neb.) *Chronicle* celebrated the twenty-fifth anniversary of its birth by publishing an illustrated supplement, printed on calendered paper and containing more than sixty half-tones. The presswork on the latter is good. I am unable to discover, after a careful search of its columns, whether the *Chronicle* is a daily or weekly.

J. KNOX HALL, editor of the Afton (Iowa) *Star-Enterprise*, writes: "We inclose you four of our twelve-page holiday number. We think it a credit to Afton, which is a town of less than 1,500." The presswork on the four pages received is good. The general appearance is also commendable, but the make-up of plate matter could have been improved.

THE Red Bank (N. J.) *Register* now occupies a building of its own, put up expressly for its use. The *Register* is a very neat weekly, and is unusually well filled with news. Since its first issue, nearly twenty years ago, it has made it a practice to have a certain place in the paper for each class of news, so that

persons interested in any particular department could turn to it at once. This is one of the things that has undoubtedly helped to make the *Register* a desirable visitor in the home. The ads. are all well balanced and attractive.

BARRIE (Ont.) *Gazette*: In both the copies sent me I notice the same fault—poor distribution of ink. The running title is either filled up or needs resetting. Your paper has an excellent supply of news and other interesting matter, but it could be improved in the make-up by more careful grading of both short items and headed articles. Ad. display is fair.

THE Lexington (Ill.) *Unit* issued a novel edition as a Christmas number. It consisted of four pages each of green, white, pink and yellow paper. A postal card was sent to numberless former residents of Lexington, announcing the issuance of a "Postal Reunion *Unit*," and requesting some message of greeting for publication. The responses were



Photo by Charles E. Emery.

"JACK THE DETECTIVE."

numerous and must have proved interesting to many former acquaintances. The publisher says it was a great "ad. puller," and that many new subscriptions are coming in as a result.

*Knight-Errant*, Buckhannon, West Virginia: There is too much margin on your paper—one-half inch less on the side, and one-quarter inch off top and bottom would give it better proportion. You should put a line underneath the cuts on the first page as a clue to their identity. Everything else about the *Knight-Errant* shows good taste. The ads. are excellent.

BILOXI (Miss.) *Review*: Ad. display and make-up are good. The general appearance of your paper would be improved by a little more impression, particularly on the editorial page. The third line of the display heads is altogether too black. I do not see any letter in your ads. that could be substituted—a lighter-faced gothic, of the same body, would be just the thing.

STEWARTSON (Ill.) *Clipper*: Make-up and ad. display are good, but the work is marred by the cheap quality of paper used. Have you tried working it without wetting? You have

a good supply of local news which could be improved by taking out all those paid items and putting them under the heading on the fourth page, "Wise Words and Advertisements."

IN the February number, mention was made of the sale of the Syracuse (N. Y.) *Courier* to John F. Nash, for \$1,500. The purchase price included a \$16,000 mortgage, making a total of \$17,500. Mr. Nash has since bought out his only Democratic competitor, the *News*, and discontinued it, thus leaving the *Courier* in an advantageous position that cannot fail to be of material benefit.

CALDWELL (Iowa) *Record*: A neat paper in every respect. In making up short-headed articles it is better to put the longest first, thus reversing the order followed in grading short items. The ad. display is very good. When you have occasion to set display as you did "Ward & Walrodt," and "Do You Want a Bargain? Then Read This," put more space between the lines.

THE Huntsville penitentiary, Huntsville, Texas, is represented in the newspaper field by the *Prison Bulletin*, a semi-monthly, the initial number of which appeared on December 1. It bears the appropriate motto, "It is never too late to mend," and is under the supervision of J. G. Smither, the assistant superintendent in charge of the penitentiary, and is edited and published by the Prison Bulletin Club.

THE Publishers Association of New York City recently adopted the following: "Resolved, That no paper in this organization give an advertisement to programmes, church-fair papers or any other form of newspaper donation, directly or indirectly, or buy tickets or give a donation to any mutual benefit society of merchants or their employes, police, firemen, telegraph or American District Messenger organization or trades unions."

THE *Union Monitor*, of Brownsville, Pennsylvania, issued a creditable anniversary edition on December 3, when it entered upon its ninth year. The *Monitor* is a five-column, eight-page paper and is printed, one page at a time, upon the same job press which was used to print the first issue. The editor, J. E. McKenney, gives an interesting account of the starting of his paper, and tells how this press was secured without a cent of money.

The following specimen of pioneer journalism is furnished by a subscriber in a clipping from the Bemidji (Minn.) *Pioneer*: "That portion of the State of Minnesota which lies north of the south line of Stearns County pays one-fourth of the taxes of the State, and what does it get in return? There is only one word in the English language dirty enough to express what it gets. And Bob Dunn is a chieftain in the band that shovels it out to us."

IN the October number of THE INLAND PRINTER I suggested a few improvements in the Delavan (Wis.) *Republican*. A recent issue shows that the suggestions there made have been adopted. I have searched its columns carefully, but am unable to discover a single weak point—not even a space mars its clean pages. The excellent work of the pressman adds much to the effectiveness of the efforts of compositors, ad. man and make-up.

A NEW monthly, designed to supplement rather than compete with the daily paper, is the *Pocket*, published at Evansville, Indiana, and printed by the Keller Printing & Publishing Company. It speaks well for the ability of this concern to do good work. The title of the December issue was a very dainty piece of work in four printings. A gilt star in the corner, and green holly, with red berries, entwined around "The Pocket," which was printed in black.

M. B. DE LA BERE, proprietor of the Sheldon (N. D.) *Progress*, writes: "I am forwarding you a copy of our Christmas number for criticism. One printer does all the work on the paper and the job work. I write the editorials and pull the Washington hand press." Everything about the *Progress*

indicates that the editor and his assistants are "hustlers." The news columns are filled with bright, crisp items, and the printer sets ten columns of matter and many attractive ads.

JOHN E. CLAREY, editor of the *Saturday Review*, Des Moines, Iowa, announces the discontinuance of his paper and his retirement from the journalistic field. The *Review* will be greatly missed, as Editor Clarey was always a hard and fearless fighter in the interests of the public. It is hoped that he will soon regain his lost health, to which cause is assigned his retirement, and that success will attend him in the wider field which he enters, that of a literary publication, *Illustrated Iowa*.

HASTINGS (Mich.) *Journal*: In the number of news items under county correspondence your paper is unexcelled, and in very few cases is it equaled. If the items were graded, with a lead between, they would look much better; it will pay you to do this. Aside from this the make-up is good, as is also the ad. display. In capitalizing words in lower-case heads it is a good rule to "put up" verbs and the last word in a head. If this plan had been followed, that line on the editorial page would have appeared "The Mask Is Off," instead of "The Mask is off."

AMONG the many special issues that are deserving of particular mention for their creditable appearance are the Wabash (Ind.) *Times*' "Board of Trade Edition," the Arizona *Bulletin's* (Solomonville, Ariz.) "Holiday Trade Edition," the Bloomington (Ill.) *Sunday Eye's* "Souvenir Edition," Nobles County *Democrat's* (Adrian, Minn.) "Christmas Number," and the Christmas issues of the *Enquirer*, Virginia, Ill.; *Events*, Milwaukee, Wis.; *Furniture Journal*, Rockford, Ill.; *Weekly Record*, Middlesboro, Ky., and *Our Companion*, Cincinnati, Ohio.

THE Rockford (Ill.) *Register-Gazette's* Christmas edition comprised twenty-four seven-column pages and cover, and was devoted to the children. There were many pleasing cuts of child-life, and much interesting reading matter about children, and also much that would be interesting to them. A collection of photographs of Rockford's little ones was made, and 1,386 faces were grouped on the first page of the cover, printed in brown ink and making a striking appearance. The edition was remarkably well filled with advertising, and must have proved a very profitable issue.

THE Los Angeles (Cal.) *Times* recently installed a new press, built expressly for it by R. Hoe & Company, which, in addition to printing the regular edition at 48,000 per hour, is capable of turning out magazines with pages one-half the size of the newspaper pages, twelve, sixteen, twenty, twenty-four, or twenty-eight pages, and with a four-page cover of colored paper, the cover pages being each printed in different colored inks; these magazines being folded to page size, bound with wire staples, counted in parcels, and delivered at a running speed of 24,000 per hour.

NEBRASKA *Signal*, Geneva: There is little about the *Signal* to criticize. It presents a very pleasing appearance. In continuing correspondence from the first page to the eighth, let the conclusion of an item come to the bottom of the first. In the continued story, make a special effort to divide at the end of a chapter, and, above all, do not split a sentence. The amount of local news and correspondence is far above the average weekly, but your plan of running paid readers among these items without any distinguishing mark is a poor one. The special issue of December 3 was very creditable.

THE Progressive Thought Company, of Gallatin, Missouri, publishers of the *Good Citizen*, writes: "We send you a few copies of our paper, with the hope that you will express your opinion on it. We think we have a nice paper—what do you think?" I can but concur with your opinion. The *Good Citizen* shows careful and thoughtful work. Jensen, Jensen Italic, and Pisa, together with well-chosen borders, are used extensively in the ads. with good effect. Ornamentation is



Half-tone by  
ELECTRIC CITY ENGRAVING CO.,  
507 Washington street,  
Buffalo, N. Y.

THE LOVE LETTER.



used to the limit, but has not exceeded it. In the continuation of articles on the last page, the line "Continued from first page" should not be omitted.

HOMER (Mich.) *Vidette*: I find only one fault, and that is so out of keeping with the care shown in the make-up of the balance of your paper that it is doubly conspicuous. That last item at the bottom of a column of plate in your supplement went in all but the credit, so you cut the latter off and put it at the top of the next column. You would not have done this if you had been handling type, and you should take just as much care in handling plate. Grade your plate articles—don't be afraid to use the saw. The *Vidette* has a plentiful supply of local news and correspondence, ad. display and presswork are good, and it is, with the exception noted, in every way commendable.

NEW YORK *Life* publishes a bright description of "The New Journalism":

Sixty-nine pages of rubbish,  
Twenty-two pages of rot,  
Forty-six pages of scandal vile,  
Served to us piping hot.  
  
Seventeen hundred pictures—  
Death, disease and despair—  
Lies and fakes, and fakes and lies  
Stuck in 'most everywhere.  
  
Thirty-four sad comic pages,  
Printed in reds, greens, and blues;  
Thousands of items we don't care to read,  
But only two columns of news.

*Kensington Keystone*, New Kensington, Pennsylvania: A very creditable publication. Presswork and make-up are excellent. I have never seen plate matter handled better—I was convinced only after careful scrutiny that the stories had not been reset. The ad. display in a few instances could be improved. In the ad. of Porter, Adams & Company, "The Best Gift for Christmas" should have been made a little larger, and the articles slightly smaller. The same criticism applies to the upper part of the ad. of Mendel Brothers. In Blosser's ad. you have tried to display too much. One or two words less in the second and fourth parts of the display heads on the first page would have added to their appearance.

FOR a breezy, bright and brainy paper on newspaperdom commend us to the *Michigan Bulletin*, official paper of the Michigan Press Association, edited by B. J. Lowrey at Howard City, Michigan. Conspicuous in its editorials is the perspicuity and frankness with which it treats everything that pertains to its field—that is the Michigan Press. Editor Lowrey does not waste words or space in mincing matters, but gives all the news that's worth telling, bestows praise where it is deserved and throws in enough spice to make his paragraphs savory. The cover of the Christmas number, which was of yellow enamel stock, was printed in dark red with silver lettering, making a particularly refined and pleasing effect in colors.

MIDDLESBORO (Ky.) *News*: "A local weekly." This line follows the title—not as a motto, but by way of explanation, and these three words contain a fund of information that many papers fail to impart. A local weekly it certainly is, for there can be very little news in Middlesboro that is not covered in its columns. The presswork and make-up are good, but I do not admire Elzevir as a body letter. The ads. are well displayed. The one of Underhill was a difficult one and the plan of layout is excellent. Twelve-point should have been used for the articles enumerated, a lead more between the lines, and the balance of space top and bottom. A nonpareil more space between the rules surrounding the panels and border would also have improved the ad.

IF editors of country weeklies would devote as much thought to the expressing of an editorial opinion on local matters as they do to national occurrences, it would be more to their profit. Many weeklies fill a column or more with the latter, but not a single local comment is made. In every town,

not a week passes but what local matters of more or less importance are being discussed, and the least of these is of more interest to the reader of a country weekly than are national questions. When a matter is being discussed, have an opinion and don't be afraid to express it, and stick to it. Have no fear of political or other cliques. Those that agree with your opinion will think more of you for expressing it, and so will the other fellows, and all will buy your paper to read what you have to say.

A most complete and concise list of rules for correspondents has just been published by W. H. Titus, of Ellsworth, Maine, and is entitled "The Newspaper Correspondent." It is designed for distribution by publishers of weekly and small daily papers, and would be especially helpful to those writers who have no knowledge of the technic of newspaper-making, as it gives them just enough insight into the inner working of a newspaper office to interest and assist them in their work. The opening "Word to Correspondents" brings the editor and correspondent at once to terms of friendly understanding. With each rule that might not be readily understood, a reason is given, and this reason serves a double purpose by clinching the nail after it has been driven home. Publishers could not do better than place it in the hands of each of their correspondents. Mr. Titus furnishes sample copies for 10 cents.

I HAVE received a copy of the Christmas number of the *Weekly Press*, published by the Christchurch Press Company, Christchurch, New Zealand. It consists of forty large pages and supplement, with a lithographed cover of handsome and appropriate design. The number contains an exhaustive, highly interesting and fully illustrated description of "Mount Cook and Its Glaciers," and "The West Coast Road." The photographs for the latter were taken especially for the *Weekly Press*, and all are excellent specimens of the photographer's, engraver's and printer's arts. The supplement is an original picture of up-country New Zealand, entitled "The Swaggers," printed in colors. The whole of the work, including the drawing of cover and supplement, was done on the Press Company's premises, and the entire publication demonstrates that New Zealand can turn out printing fully equal to anything produced in the United States.

THE *Saturday Review*, a weekly society newspaper published at Des Moines, Iowa, closed its career under that name with the Christmas edition. Its supplement, entitled "A Christmas Book of Iowa Babies," represents an abundance of little folks who competed for and many of whom won prizes in the *Review's* baby contest during the past summer. The idea was a happy one and undoubtedly pleased its many readers. The judges in the contest were H. H. Kohlsaat, Luther Laffin Mills, Mrs. Eugene Field and Sol Smith Russell, who, as they assert, "tremulously presented their unbiased choice, asking only protection wherein disappointed pets failed to capture a prize." Beginning with 1898, J. E. Clarey, the *Review's* late editor, launches *Illustrated Iowa*, a monthly magazine, which will be devoted to the interests of the great State of Iowa. It will be printed upon heavy enameled paper, and will be illustrated by the best of half-tones and engravings. We wish neighbor Clarey much prosperity and success in the new venture.

IN the January INLAND PRINTER reference was made to the unusual accomplishments of the *Carriage Monthly Daily*. The following letter, from Charles L. Rambo, with Ware Brothers-Ferkler Printing Company, Philadelphia, Pennsylvania, was received a few days too late for compliance with the request last month: "I send you a copy of the *Carriage Monthly*, upon which I should like to see criticism in your columns, as a regular publication and hustled out each month." There is nothing about the *Carriage Monthly* to indicate that it is "hustled out." Everything in its thirty-five pages of reading and ninety-four pages of advertising indicates deliberate judgment and unusual skill. Very few borders are used, but

there is not an unattractive ad. in the entire publication. The presswork is above criticism. Hardly a page without cuts, some with as many as fifteen, and yet all are nicely printed. The November number contained six full-page half-tone reproductions of convention exhibits. The *Carriage Monthly* reflects great credit upon the house of Ware Brothers and its employees.

*Canadian Churchman*, Toronto, Canada: Everything about your publication indicates careful work in the mechanical department. The ad. of John Kay, Son & Company, is among

## Something Different For Xmas

We have not the variety of holiday goods to show you that may be found in the departmental stores—but we have choice and exclusive lines that are not to be found there nor anywhere else. You are interested, we know, in such a statement, for who does not like to get out of the rut?

Very large range of Pillow Cushions, in beautiful designs, and quite different to anything shown in Toronto, and at a variety of prices to meet practically any purse	
Moorish Taborets, attractive and unique, goods ranging in price from \$5.00 to—	\$25.00
New Printed Silks for Drapes and Cushions—handsome designs, from \$1.00, per yard to—	\$1.25
Blue Broches, pure Organza silk, detachable, per yard—	\$4.25

These are suggestive of other lines of like kinds. There is no store in Toronto where so many odd things in the way of Oriental goods are to be found. We have some pretty Gaily Gossamers we would like to show you.

**John Kay, Son & Co.**  
34 King St. W., TORONTO

your best. It has one fault, and it is such a common one among other publications that I reproduce the ad. here for the benefit of all. There is no reason for the prominent display of the last figures in the price list—both require equal prominence with the articles advertised. In the first item, "Moorish Taborets," "\$5.00" and "\$25.00" should have been put in the 6-point full face. Some advertisers demand figures all out of proportion to the balance of the display, but in the absence of special instructions it is more consistent to follow the plan here outlined.

*Arkansas Valley Democrat*, Arkansas City, Kansas: There is room for improvement in the make-up of the *Democrat*. You do not pay enough attention to minor details—there are both old style and roman figures in your date line, and punctuation in this line is wrong, letters have been pulled from the Chicago Store ad. and not returned, and the grading of local items has not been carefully carried out. The first page of the issue before me (December 10) could have been greatly improved if the items with single heads had been put after the "Emmett Dalton" article, longest first, and a "Local News" line at the top of the next column with all the short items carefully graded beneath, with two leads instead of the brass dashes between. There are so many different faces of these dashes that they look very bad. The best course to adopt would be to get these all together, send them to your type founder, and exchange for enough neat dashes to use between the headed articles only. There are a number of standing readers that should be reset. Give these little matters attention, then send me another copy of the *Democrat*, and I am certain there will be little to criticize. The ad. display is good.

**HINSDALE (Ill.) Doings:** A well-printed, neat and newsy paper. Use a little more time grading short items. The weakest point in your publication is the ad. display, although many show good taste. I will only refer to the second page. The ad. of J. H. Dempster could have been improved by indenting one em "You should get your nursery stock from us." H. G. Prouty & Company's ad. is excellent, and that of

N. Jefferson nearly as good. The Beaver Line shows poor judgment. The only lines that should have been displayed were "To Europe, \$37," and "Chicago to Liverpool, first cabin, \$52.50." In the ad. of William McGee the body type is too large. Beginning with "and a dozen others," the balance, excepting the name, should have been set in roman, thus bringing into more prominence the perfumes enumerated. The best ads., in which no fault can be found, are your own—The Merrill Printing Company. This is a common practice, and I have wondered many times why publishers, almost without exception, follow it. There is nothing wrong in setting your own ads. in the best possible manner, but the failure to follow the same course with the others is not commendable, and is poor policy from a business standpoint.

THE Atlanta (Ga.) *Journal* enjoys the distinction of having a remarkable circulation for the size of the city in which it is located. Atlanta has a population of 75,000, while the *Journal* circulates nearly 25,000 copies. Knowing that the readers of THE INLAND PRINTER would be interested, I requested Mr. H. H. Cabaniss, the manager, to tell me to what he accredited the success of the *Journal*. He has very kindly responded in the very complete description which is given in full below:

I have held your letter of December 10 because I am really at a loss how to give you the information desired.

I appreciate very highly your compliments concerning the circulation of the *Atlanta Journal*. It is true that we have a circulation of nearly 25,000, and when it is considered that the white population will not number much, if any, over 65,000, the circulation of the *Journal* may be considered as rather extraordinary.

Answering your question, however, I will state that the management of the *Journal* has endeavored first and foremost to make a good local newspaper. It is printed in the daytime and circulated in the afternoon. We endeavor to get all of the local happenings of the day, and we have spent a great deal of money in employing the brightest young men to be had to work as local reporters. And we endeavor to get all of the outside news. The *Journal* is perhaps the only afternoon paper in the South using full leased wire service every day, and no event of importance has yet escaped us. We have endeavored always to be truthful, fearless and honest. The reporters of the *Journal* are instructed and urged to give the truth about happenings which they write up, and it is our custom to write and print the news without fear, favor or affection for high or low degree.

The *Journal* is placed in reach of the residents of Atlanta by means of our carrier system. We have a superintendent of city circulation who has arranged the entire city into districts and routes, and a young white boy is in charge of each one of these routes. He delivers the paper promptly and faithfully every day to his subscribers. He visits them on Saturday morning, and collects 10 cents for the week's subscription. This places the paper within the reach of the humblest reader, and when it is known that a family can be supplied with a bright, newsy, gossipy paper for the trifling sum of 10 cents, paid every Saturday morning, you may be sure they all want it, and from the palaces on the fashionable residence streets to the humble cottage of the workingman, the *Journal* can be found, and is read every day. We have same routes and districts in nearly all of the towns and cities of Georgia and adjoining States. The greater portion of our circulation, perhaps three-fourths of it, in Atlanta and outside, is delivered by carrier boys.

In addition to this, there is a large army of newsboys, white and black, who clamor for the paper every day, and sell from 3,000 to 4,000 copies. The paper is sold by them for 2 cents every day except Saturday, and on that day the price is 5 cents.

You may understand that in carrying out all of our plans, our young men are efficient, polite and painstaking, and no one ever gets from a *Journal* employee a rough response to a civil question.

Mr. Cabaniss' letter bears out what I have repeatedly advocated in these columns: News first, subscriptions second; and the *Journal*, with these two in abundance, no doubt has little difficulty in securing advertising.

**GREENVILLE (Tex.) Messenger:** Your paper is in many respects above the average weekly. More prominent article headings and a small amount expended in modern borders would greatly improve its appearance. There is no mistaking the fact that great care is taken in the typographical construction of your ads., and I believe the attention and time devoted to them is profitably employed. From an artistic point of view, however, they are not beautiful. There is too much ornamentation. Do not be afraid to leave white space occasionally. I will point out a few places, in the issue of December 3, where this would have been better. In W. M. McBride's ad., the ornaments on either end of the first two lines could

have been dispensed with; also the ornamental piece at the bottom, opposite the name. The seven crosses in the ad. of G. R. Ellis & Company, and the four in that of Shade Shields, do not improve them. The ornamentation at top and bottom of the latter ad., also that (within the panels) in the one of Kenny & Williams could have been profitably omitted. Nearly every ad. in your paper, and particularly the last two mentioned, shows original and commendable ideas, and would, but for the tendency described, be models of typographic display.

#### FRANKLIN ANNIVERSARY CELEBRATIONS.

THE anniversary of Benjamin Franklin's birthday was celebrated in numbers of cities on January 17, nearly all printers' associations doing honor to their patron saint in one way or another on that date. At the time THE INLAND PRINTER goes to press it is impossible to get reports from all points, but two events in Chicago deserve mention. One was a banquet and ball by the Old-Time Printers' Association at the Sherman House, and the other the eleventh annual banquet of the Chicago Typothetae, at the Athletic Club.

Nearly three hundred Old-Timers and their friends were present at the banquet and dance at the Sherman House, the celebration being one of the largest and most successful of any that have been held. Alderman Conrad Kahler was chairman of the evening. Francis W. Walker responded to the toast "Benjamin Franklin; Printer, Patriot and Philosopher." Col. N. A. Reed told of men grown gray in the profession who are now far up on the ladder of success. Mayor Harrison was to have talked of Chicago, its past, present, and of the good things in store for the city, but instead related some of his experiences with old-time printers. A. Waldorf Fanning stirred the company with a patriotic song. Dancing closed the event with gaiety and merriment. Among those present were the following:

Mayor Carter H. Harrison, Rev. and Mrs. John Rusk, Col. D. J. Hines, Hon. F. W. Walker and lady, Col. and Mrs. N. A. Reed, Mr. and Mrs. M. L. Crawford. Messrs. and Mesdames A. F. Portman, William T. Maypole, D. T. Brock, Fred V. Johnson, P. J. Cahill, W. H. Hawes, Charles N. Trivess, W. H. Mather, Charles B. Lahan, A. V. Eilert, John Anderson, M. N. Gaul, J. O. Seibert, M. N. Barnhart, Charles R. Murray, Samuel Rastall, D. B. Pyne, J. A. Bond, Charles N. Bond, Adolph Pike, Samuel E. Pinta, J. C. Snow, R. U. Carrothers, E. R. Wright, William Mill, A. C. Goldsmith, Jere Cummins, J. P. Keefe, Robert Miehle, Joseph Carolan, Philip L. Barker, A. L. Fyfe, W. S. McClevey, John Gordon, William H. Nicholson, James L. Lee, J. P. Schneider, Thomas H. Faulkner, William C. Hollister, G. W. Perkins, M. H. Madden, F. R. Coles, C. M. Stokes, Frank A. Kearns, W. J. Hack, Henry Scheideman, Frederick K. Tracy, R. M. Figg, E. G. Westlake, M. J. Carroll, John Miehle, Jr., John T. Lynch, Walter A. Lantz, F. A. Browne, Charles Deacon, W. J. Powers, J. J. Anaheim, Otto Schroeder, John A. McEvoy, Harry H. Fliin; Mesdames James H. King, A. W. Irwin, George L. Cornell, Charles S. Brown, L. C. Dicker, M. B. Capner, L. S. White, Ida Higanbotham, G. Ripley Smith, M. J. Wilson, L. C. Kruegner; Misses Estelle Burkett, Mattie F. Leudabarker, Daisy Ruth Carroll, Annie King, Mildred King, Ethel Dickinson, Louise E. Schock, Blanche Rastall, Teresa Boggs, Gwendolyn Phillips, Josephine Eldridge, E. S. Pigott, Ruth Rastall, Minnie Compton, Annie Fanning, Henriette Gilsdorff, Lillian M. Thanas, Margaret O'Mara, Ella C. Sullivan, Louise O'Mara, Nellie Fitzgerald, Flora Helm, M. A. Seggerson, Jessie J. Leslie, Ruth Lee, Elsie Aldrich, Nellie Heaslip, Agnes L. Casion, Hester Pollock, Maie Langley, Lottie A. Houston, Retta May Newbold, Ida Lloyd, Maggie Lang, Harriet Newton, Agnes C. Mill, N. Blanche Lenington, Nellie Kennedy; Messrs. Charles M. Moore, Garrett Burns, A. H. McLaughlin, John J. Anderson, William F. Knackstedt, C. F. Sheldon, H. S. Streat, J. J. Schock, Emery Erickson, A. McCutcheon, Charles W. King, James H. King, A. F. Halverson, A. D. Newbold, Cyrus B. Langley, J. H. McConnell, F. Barnard, P. S. Costello, Malcolm J. Willett, W. L. Whitmarsh, R. H. Westlake, T. S. Gillett, Thomas Carroll, L. E. Piner, James C. Hutchins, H. R. Thomas, W. R. Cahill, Edward A. Tracy, P. J. Weldon, Frank M. Carroll, Charles C. Capner, John Kahler, Charles D. Langley, A. G. Sullivan, John Sullivan, Percy Sullivan, Joseph Joyce, Charles A. Billings, Charles O. Duvenick, John Mangan, C. R. Craig, A. A. McEwen, P. L. Barker, Frank L. Murphy, Robert White, John H. Quadland, Joseph C. Larson, Raymond E. Parker, George R. Smith, C. P. Knill, R. H. Carrothers

Charles Hopewell, George L. Cornell, H. B. Meyers, George D. Armstrong, Francis W. Walker, A. H. Brown, Michael Kearns, John T. Fanning, John Moncure, William Pigott, John C. Harding, F. M. Powell, Hector C. Lemington, William Kennedy, Harry Kennedy.

At the Athletic Club, William Johnston, president of the local typothetae, presented Col. Henry L. Turner as the toastmaster for the evening. Most happily did the colonel dwell on "The Perversities of Worldly Success." Thomas Knapp, the local secretary, and N. L. Burdick, president of the United Typothetae of America, took up themes touching the organization. Jenkin Lloyd Jones and William Prentiss followed with words full of meaning and wit. W. L. Visscher, former Alderman William Kent, Harry Freeman and Hoyt King filled this part of the programme, while George E. Cole toasted "Better Government for Chicago." "Fraternity" was the signal for a happy speech from W. H. French along toward the end of the list. Never before had the organization gathered so many interesting and brilliant men to celebrate the natal day of their hero. Moses P. Handy's memory was eulogized. Mr. Knapp proposed that a monument be erected in honor of Charles E. Leonard, whom—now that he is dead—the Chicago Typothetae calls its Franklin, and speedy action will no doubt be taken. Among those present were:

W. L. Visscher, William Johnston, George E. Cole, H. L. Turner, J. C. Smith, Jr., Gustav Zeese, J. H. Behrens, Garrett Burns, William Prentiss, Jenkin L. Jones, Hoyt King, A. H. Dwight, Walter Simonson, W. E. Dwight, G. H. Barnard, S. R. Carter, Jarvis Blume, William Kent, N. L. Burdick, C. W. Rankin, W. T. Hodge, J. A. Wood, T. T. Carter, W. F. Hall, Thomas Knapp, W. H. French, C. J. Whipple, C. S. Brown, Franz Gindele, D. H. Christopher, J. I. Oswald, C. E. Temple, A. N. Marquis, E. B. Meyers, H. D. Find, C. F. Whitmarsh, O. B. Marsh, A. J. Hodge, J. A. Bockius, C. F. Blakely, W. C. Gillette, Frank Wright, George Catlin, W. Hennebery, James White, W. A. Grant, J. A. Abell, F. F. Kenworthy, W. P. Dunn, A. T. Hodge, W. B. Conkey, C. C. Marder, John Marder, J. W. Donohue, J. H. Douglas, Thomas Day, F. O. Climer, H. C. Lewis, Thomas Laurie, Toby Rubovits, J. M. H. Harnis, H. H. Latham, C. M. Staiger, R. R. Donnelley, G. M. Seaman, J. F. Butler, W. B. Leffingwell, H. Bronson, J. C. Ryan, C. M. Moore, G. B. Arnold, T. A. Read, G. W. Gould, C. D. Tillo, A. M. Barnhart, T. C. Birmingham, A. H. McLaughlin, E. C. Latham, Warren Barnhart, Richard Mosher, G. A. Strong, J. E. Thorndyke, F. J. Campbell.

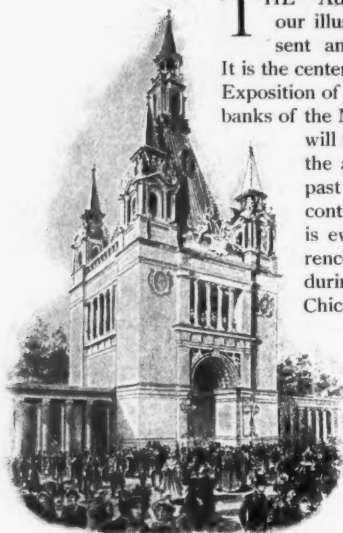


Photo by Steckel, Los Angeles, Cal.

MARGERY.



## THE TRANS-MISSISSIPPI EXPOSITION.



ADMINISTRATION ARCH.

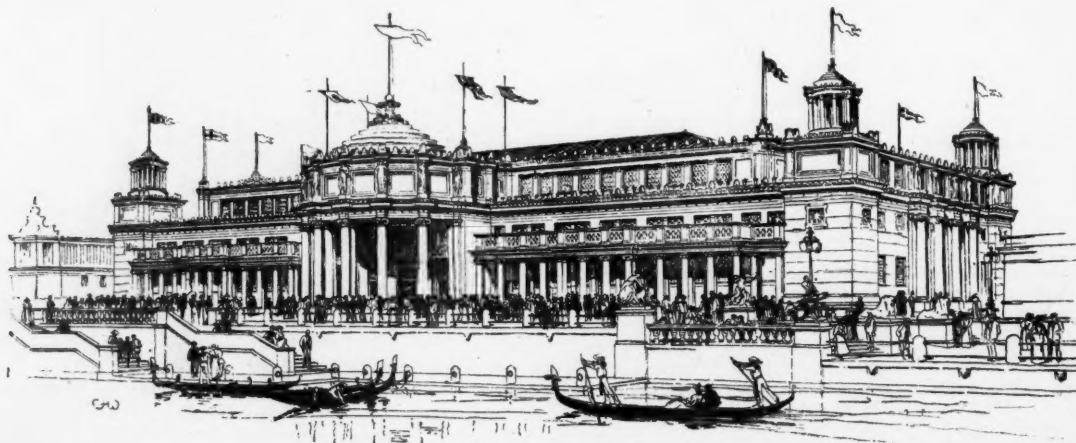
THE "Administration Arch" shown in our illustration may be said to represent another milestone of progress. It is the centerpiece of the Trans-Mississippi Exposition of 1898 now materializing on the banks of the Missouri at Omaha, and which will measure our onward sweep in the arts of civilization during the past year. That the American has contracted the "exposition habit" is evident from the annual occurrence of these national festivals during the past four or five years. Chicago, San Francisco, Atlanta, Nashville—as the roll is called there is conjured up the dreamlike scenes, the artistic beauty, the concourse of every description of material thing and every variety of people—all of which have imparted such a tremendous stimulus to the advancement of the arts in recent years and to which the Trans-Mississippi Exposition is now to add its contribution. And yet around that Administration Arch will cluster many unique ideas that will lend a luster all their own. In the first place, it stands almost in the exact geographical center of the continent—a landmark as it were to the vastness of national domain. The Atlantic and Pacific shores are equidistant. The semi-tropical life of the Gulf countries and the vast tracts and mountain fastnesses of the British possessions are within equal reach. Here begin the great plains that slope up to the lofty peaks and plateaus of the Rockies. Close by this arch flows the longest branch of the "Father of Waters," bending far around to the north and insinuating itself into the cañons of the Yellowstone and tapping the rich belts of mineral in that distant El Dorado. Forty centuries ago it was the ancient Egyptians who built the templed city of Thebes on the banks of their Nile—the longest river of the Old World. Today all the nations of the earth are invited to come to the whilom wilderness of the buffalo and the Indian, and will find, erected to memorialize the culmination of art and of time, a city of palaces standing on the shores of the longest river of the New World, and in the center of a population that has multiplied threefold in the past twenty-five years, now numbering 20,000,000 inhabit-

ants and covering a territory of 25,000,000 square miles—the great granary and mineral storehouse of the continent.

Elaborate preparations have been made to do the occasion honor and to maintain the lofty standards of past expositions. By June 1, 1898, the opening day, \$2,000,000 will have been expended on the structures and landscape effects. The United States Congress has appropriated \$200,000 alone for a fitting governmental building and display and the States of the Trans-Mississippi region individually have made liberal grants. The management of the Exposition is vested in a directory of fifty members with an executive committee of six department managers. Experts are in charge of all divisions of the different departments, so that the exhibits are to be provided for and handled on approved lines. The site is upon a 200-acre tract, that can be reached by a ten-minute ride on either steam or electric cars running northward along the bluffs of the river. The corner stone was laid last April with appropriate ceremonies, and the structures have been rapidly pushed toward completion under the skilled and experienced management of Dion Geraldine, Chief of Construction, who was the "Czar" of Jackson Park during the erection of the World's Columbian Exposition at Chicago.

After the sightseer passes through the "Arch of States," which is the main entrance at the south, a scene of architectural splendor at once greets his eye. A central lagoon spanned by massive bridges and the surrounding groups of beautiful buildings, brilliantly colored like a Pompeian city, with connecting colonnades, form the bare outlines of the picture. Directly opposite him, at the other end of a central broad bridge, rises the Administration Arch, with its lofty lantern spire, its heroic groups of ornamental statuary, and the open pillars through which come the strains of a melodious carillon of bells. To the right are the halls of Agriculture and Machinery; to the left the Palace of Mines. The Government building stands in stately dignity in an elevated position at the head of the water court, very appropriately representing the chief host at this international entertainment. A large water amphitheatre, 400 feet across, consisting of three basins in the shape of a trefoil, fronts the immediate approaches to this building and gives opportunity for spectacular fountain effects.

This "Alameda," or "Mirror," as it is called, is surrounded by a peristyle of double columns, forming a semicircle that opens out toward the water, imitating very closely the colonnade approaches to St. Peter's at Rome. By their convergence toward the west they give a false perspective that tends to magnify greatly the extent of water and open space beyond. Music pavilions, restaurants and other attractions will make the "Mirror" a favorite haunt. Pleasure boats, launches and gondolas, as well as swans and other water fowl, will add to

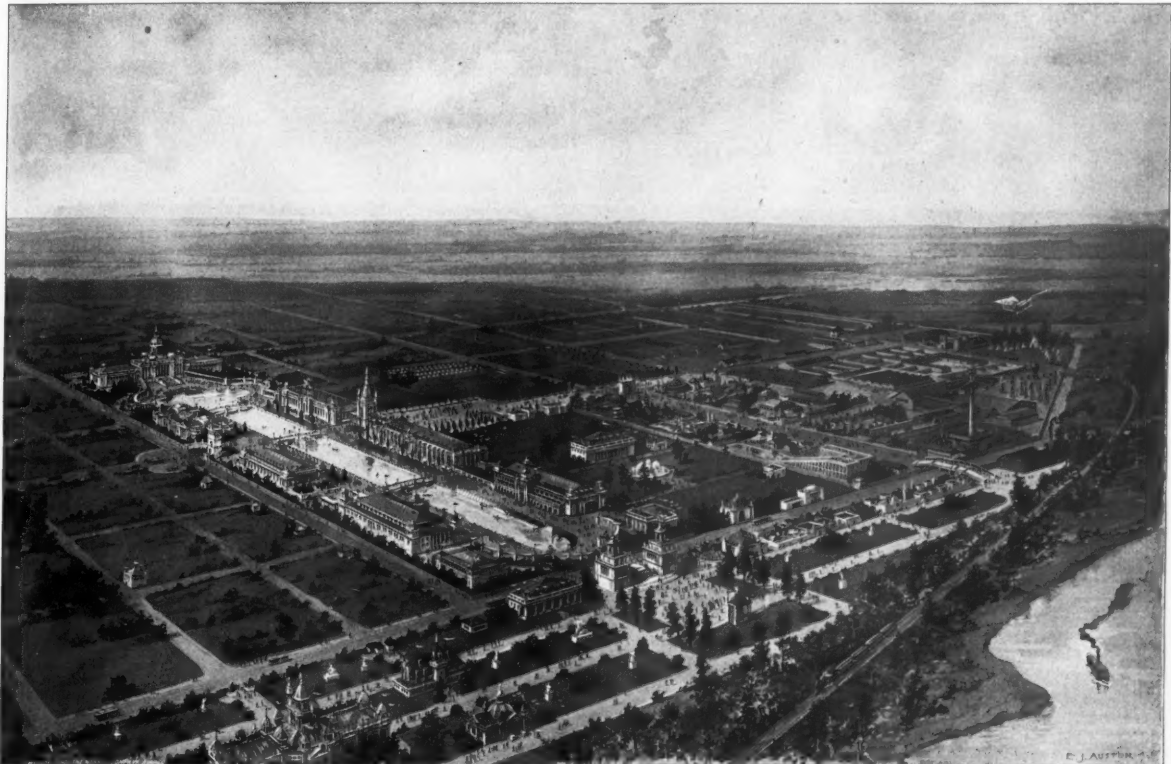


MANUFACTURES BUILDING.

the interest and help to beautify the lake. Here will occur the water festivities, swimming and diving displays, etc., which can be observed from the colonnades and from the steps of the Government building, whose noble proportions are reflected by the sheet of water lying before it. Equally striking attractions are to be found at the farther end of the Central Lagoon, particularly the electric water grottoes, the Blue Grotto of Capri and the Mammoth Cave, which can be seen only from a boat. Very striking effects of light and color will be dispersed from glittering rock crystal, and the grottoes will be tinted by many-colored electric globes placed under the water. The "Midway" features are all located on a separate site to the north of the main grounds. They will include, besides the usual cycloramas and native villages, an exact reproduction of the famous Cripple Creek mining camp to be inhabited by three hundred people. The most imposing affair, however, will be

and intricate carving will be imitated to a nicety, and statuary of heroic size will surmount some of the main buildings. The imposing columns of the long colonnades, the beautiful porticos facing the main court, the bas-relief sculpture adorning the pediments of great buildings, and lions, couchant and rampant, surveying the main court from lofty pedestals, all wrought in staff, will contribute to the splendor of the completed architecture.

The Manufactures building, a cut of which is here given, will probably be visited most by our readers, because it is to house all of the displays made in the printing and allied trades. As will be discovered from the illustration it is in perfect harmony with other members of the architectural group to which it belongs. It is of the Greek Ionic order, but of heroic proportions. The main entrance is through a grand domed vestibule rising to a height of seventy-five feet. Over the doorway are



OFFICIAL BIRD'S-EYE VIEW OF THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION.  
Omaha, U. S. A., June to November, 1898.

"Sherman's Umbrella." This is a massive mechanical invention by which passengers are elevated to a height of 300 feet and revolved slowly within a circle whose diameter is 250 feet. At night the tower will be brilliantly illuminated by electricity, while from the apex a powerful searchlight will throw a stream of light that can be seen for a distance of one hundred miles.

Following down the south side of the Court, the first building to be reached after leaving the Government building is the "Spectatorium." This was the first structure erected. It will be used as an auditorium for concerts, congresses and gatherings of every kind, and for notable theatrical performances. This is next to the "Arch of States" where the visitor entered. The Art Galleries and the Manufactures building, on the other side of the Arch, complete the circuit, and with the colonnades, make a continuous promenade almost a mile in length. All of the buildings will be given the tint of old marble, the staff work being colored to produce this effect. Classic sculpture

large panels to receive paintings emblematic of the exhibits within. Ionic colonnades form covered ways the entire length of the façade. From the balconies above an elevated view of the lagoon can be obtained. The corner towers are to serve electric lighting purposes. The building was designed by Mr. S. S. Beman, of Chicago, architect of the Mines and Mining building at the World's Fair of 1893. It is three hundred feet long and one hundred and forty feet wide, and is now well advanced in construction.

No doubt as the printer saunters down the long aisles of this building, lined with "lightning" presses and other moving machinery pertaining to his craft, he will muse upon what advances in his art this exposition has to record. And then there will arise before him visions of the perfected newspaper press that was the "astonisher" at the Centennial; or the new composing machinery at the Chicago Exposition by which could be set from 60,000 to 90,000 ems per hour, or the acme of

color lithography exhibited in all its stages from "start to finish" in the Puck building. What is there now for the crowds of interested spectators to gather around? Is it the new methods of color photography and engraving, is it the paper-feeding machine, is it the automatic justifying typesetter, is it the improved linotype, or the octuple press printing in many colors? These are inventions, which, though not all new today have in the past five years been radically changed themselves and at the same time have revolutionized the industry. No less new will be the specimens of art printing, showing as they will the influence of the recent revival of the solid types and artistic ornaments of the mediæval printers.

The trade will undoubtedly be present in full force to exhibit the merits of everything they handle from shooting sticks to fully equipped presses. The exposition is for them not simply an industrial museum. It is just what its name indicates—



Photo by E. C. Pratt, Batavia, Ill.  
"BOOTS."

a "fair" where goods that are for sale are exposed to view. And no exposition would for one minute be successful that eliminated this feature. The trade, therefore, has a right to expect advantages and accommodation in the way of advertising and of the actual promotion of sales for material.

The printing trade cannot afford to neglect the opportunities afforded by the Omaha exposition. It means trade expansion and extension for all the coming years. The Trans-Mississippi States are large enough to be an empire by themselves. They have already developed a wonderful fertility of natural wealth, and out of this affluence is to blossom an artistic, intellectual and literary luxuriance that will tax increasingly the genius and skill of their handmaidens—the printing and graphic arts.

At the same time neither printer nor the printing trade gain any larger share of benefit than the general public itself. The public is, after all, surprisingly unacquainted with the methods

by which are produced the materials of enlightenment—books and newspapers. A crowd can be seen at almost any hour of the day on a Chicago pavement in front of the store window through which is visible a huge new perfecting press in full operation printing the *Daily News* or *Record*. The public is amazed at the wonderful mechanism and the careful division of labor required to turn out with profit the printed matter of the day. It is eager to see the operations and processes by which rag paper, black ink and calf skin are metamorphosed into the handsome and sumptuous treasure of the library. The public ought to find all the ramifications of the art exhibited in the Manufactures building at the Trans-Mississippi Exposition.

The newspaper fraternity, and through it the world at large, have been kept thoroughly informed on the progress of arrangements as well as concerning the actual construction, through an active and efficient Department of Publicity and Promotion, of which Mr. E. Rosewater, formerly of the *Omaha Bee*, is manager. The prompt and comprehensive manner in which he has met every request for information has won for the Exposition the cordial coöperation of the newspaper world generally. Mr. Rosewater informs THE INLAND PRINTER that special courtesies will be extended to the Press by his department during the Exposition period, and that every provision will be made for the convenience and accommodation of its representatives.

#### WITH THE BOOKS AND THEIR MAKERS.

CONDUCTED BY HARRY F. TABER.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. It is proposed, also, to give particular attention to the mechanical construction of current publications, and publishers are invited to co-operate in this matter. Designs for title-pages, book-covers and proofs of drawings will be reviewed carefully, and when of sufficient importance, they will be reproduced in these columns. It is especially desired that advance proofs may be had, and these should be sent to the editor of this department, Box 30, Buffalo, New York. While the mechanical part of the books will have prime consideration, the literary features will also have the most careful attention, and it is intended to make this department an authority upon certain characteristics of modern development.

TO REVERT to Russell again, I hear that he is to publish *L'Enfant Terrible*, Gelett Burgess' new weekly. The London publication will be in the hands of John Lane.

ONE of Herbert Stone's publications which comes pretty near being a perfect specimen of bookmaking is "Phyllis in Bohemia." This is printed in two colors: black, with the illustrations in a dainty brown. The drawings by Orson Lowell are mightily effective.

THE INTERNATIONAL ANNUAL OF ANTHONY'S PHOTOGRAPHIC BULLETIN FOR 1898 is at hand. Besides numerous articles on photography, the process department contains papers by Max Levy, H. D. Farquhar, Dr. Victor Schumann, E. Valenta, C. B. Talbot, P. C. Duchochois, Charles Gravier and Prof. Alex Lainer.

MESSRS. FUNK & WAGNALLS have sent out to the booksellers a "Student's Standard Dictionary," which is a compilation from the publishers' well-known Standard Dictionary. In a sheet of comparisons with other similar books the firm shows the superiority of their publication—a claim which is verified by an examination of the book.

PICTORIAL EFFECT IN PHOTOGRAPHY, by H. P. Robinson.—The popularity and value of this book is unquestioned. It has run through several editions and is authoritative. As its title indicates, its scope is confined to hints on composition and chiaro-oscuro for photographers. It is illustrated in line. Cloth, \$1.50. The Inland Printer Company.

SECOND STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*, Chicago.—This little book will meet a long-felt want. Indeed, that is already shown, as the first edition is well-nigh exhausted. It is a sequel to the "First Step," which had a most rapid sale. The author's



plain and concise instructions give the work a peculiar value, both to the tyro and the more advanced student in photography. Paper, 50 cents.

PUNCTUATION, WITH CHAPTERS ON HYPHENIZATION, CAPITALIZATION AND SPELLING, by F. Horace Teall.—The well printed and neatly bound work should be a welcome addition to the proofroom library. Mr. Teall is a recognized authority on the subject of which he writes, and expresses his views in a most agreeable style. Price, \$1. The Inland Printer Company.

PHOTOGRAPHIC MOSAICS, 1898, a complete, compact and concise review of photographic progress with methods and formulas, with pictures by a large number of the most celebrated photographers in the country. Edited by Edward L. Wilson. The present volume is the thirty-fourth of consecutive publication. Paper, 50 cents; cloth, \$1. The Inland Printer Company.

[ONE of the most remarkable features of the holiday book-making has been the singularly attractive manner in which the younger publishers are sending out their books. Compared with the output of the older houses, that of Herbert S. Stone & Co., Way & Williams, Copeland & Day, Lamson, Wolfe & Co., and some of the other younger firms is so far in advance in artistic value as to make comparison unkind.]

PHOTOGRAPHIC OPTICS, a text-book for the professional and amateur, by W. K. Burton.—This reliable instruction book, written by an authority, covers a department of photography which has received but little attention, comparatively, though no subject is more important for photographers to understand thoroughly. It is very fully illustrated with practical examples. Paper, \$1. The Inland Printer Company.

"BRADLEY: HIS BOOK," seems to be taking a long rest, though I have heard from time to time that the charmingly printed affair would be continued. However, Mr. Bradley is sending out from the Wayside Press some volumes which might well serve as text-books to the printer who would know what one of the best printers in this country can do with precisely the same materials that are at the call of every man who is supposed to keep abreast of the times.

A REFERENCE BOOK OF PHOTOGRAPHY, Part I, by F. Dundas Todd, editor of the *Photo-Beacon*, Chicago.—With a just regard for the needs of the photographer at home or afield, Mr. Todd has planned his series of instructive books to fit the pocket. In a reference book such as that before us the desirability of this feature is at once apparent. An astonishing amount of helpful information to the student of photography is included in the pages of the little work. Paper, 50 cents.

THE CHEMISTRY OF PHOTOGRAPHY, by W. Jerome Harrison, F. G. S.—"Rule of thumb" methods in photography will be largely abolished by a careful study of this large and handsome volume. All the chemical processes of pure photography are minutely described historically as well as scientifically. It gives the photographer a thorough understanding of the tools he is working with, and as a text-book or work of reference is invaluable. Cloth, \$3. The Inland Printer Company.

KING WASHINGTON: A ROMANCE OF THE HUDSON HIGHLANDS, by Adelaide Skeel and William H. Brearley.—This "strong" story of revolutionary days is handsomely printed in old style long primer on rough paper, untrimmed. The cover, of dark-brown paper boards, is stamped in white and dark-blue, the back in bright yellow buckram. The effect is at once novel and artistic. The illustrations are half-tones from photographs, excellently done. Price, \$1.25. J. B. Lippincott Company.

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC for 1898 is filled with a wealth of material to interest, please and instruct, illustrated so sumptuously that its appreciation extends far beyond the domain of which it is supposed to treat. Of these annual visitors it has

been truly said "they grow better every year," but it would seem that the volume of 1898 had almost reached the limit. Three hundred illustrations. Paper, 75 cents. The Inland Printer Company.

[In recent issues of books the younger publishers are setting a swift pace, and the effect of their work is showing on the productions of the older houses. Scribners, in particular, have during the past year or so made a marked improvement in the appearance of their books, though they have always been among the leaders. The feet of the young men are, however, leaving some tracks that one will be wise in following, for they lead to the realization of the highest ideals in the art of making books.]

FROM Dodd, Mead & Co. I received a few days ago a new edition of one of the popular Elsie books for children. The published price was \$1.25. If there could be a book made in worse taste, then I do not wish to see it. The cover was a dark-brown cloth with a most horrible design stamped on the front. The paper was a heavy grade of news print, and the ink was worse than the paper, if such a thing were possible. And still this book is expected to sell. Probably it does. Some people are easily pleased.

THE second edition of "Photographic Amusements," by Prof. W. E. Woodbury, editor of the *Photographic Times*, should be a welcome addition to the library of every professional as well as every amateur photographer, containing as it does a wealth of description toward obtaining novel and curious effects by the aid of the camera, with a large number of instructive and interesting photographic experiments. The collection has been made from the most authoritative sources by Mr. Woodbury. Price, \$1. For sale by The Inland Printer Company.

PHOTOGRAPHIC REPRODUCTION PROCESSES, by P. C. Duchochois.—This very practical treatise gives desirable information on making photo-impressions without silver salts for the use of photographers, architects, engineers, draftsmen and wood and metal engravers; giving all the processes employed to reproduce plans, designs, engravings, cuts on paper, wood, glass and metal plates, and a complete description of the urantotype, aniline, platinotype and improved carbon processes, etc. Altogether a very desirable work and at a very low price—\$1. For sale by The Inland Printer Company.

FROM Messrs. J. B. Lippincott Company, of Philadelphia, has been received Mr. William S. Walsh's second volume of a series of handbooks which will be found very useful to the student and the working newspaper man. It is called "Curiosities of Popular Customs," and aims to give extended notices of strange things that are not found in the encyclopedias. Those who remember the same author's "Handbook of Literary Curiosities" will need this volume to supplement their reference library, for it is distinctly valuable. It is put up in the same shape as the other handbooks of a similar character issued by the Lippincotts.

LETTERS ON LANDSCAPE PHOTOGRAPHY, by H. P. Robinson.—These letters, as stated in the publisher's preface, "will be found of greatest value to those who by their study and practice of photography are enabled to produce a technically perfect negative, but who do not know how to put their knowledge to pictorial use. They are not intended to point out a royal road to art, but rather to act as a stimulus to activity in the search for subjects for the camera, and to teach how readiness of resource may help good fortune into turning them into agreeable prints. Illustrated in line. Price, cloth, \$1.50; paper, \$1. For sale by The Inland Printer Company.

MESSRS. COPELAND & DAY, of Boston, sent out at Christmas time a very dainty little reminder of the holiday season in the shape of a privately printed pamphlet, bound in the curious blue paper which Thomas B. Mosher, of Portland, has made distinctly his own. The book is called "A Prelude: written

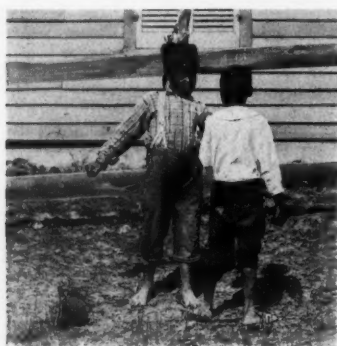
by Francis Sherman, privately printed for him and for Herbert Copeland and F. H. Day and their friends, Christmas, MDCCCXCVII." The verses are in the manner of some of Richard LeGallienne's lyrics, though the form is somewhat different. Perhaps they are more in the manner of Rosetti—anyway they are very delightful bits of versifying.

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1898. The Scovill & Adams Company, of New York.—This annual is fully up to its standard of the last few years. It is rich in half-tone illustrations, each insert being worthy of a frame. That the masters of photography are represented in the volume is evidenced by such names as: H. P. Robinson, Alfred Stieglitz, Miss Francis Benjamin Johnston, F. H. Day, R. Eickemeyer, Jr., and Walter Sprange. All these and many more have exhibits of some of their best work. Their success, it will be noticed, is due to each one finding a field of photographic work that suited them and developing it. Specialists succeed in photography as elsewhere.

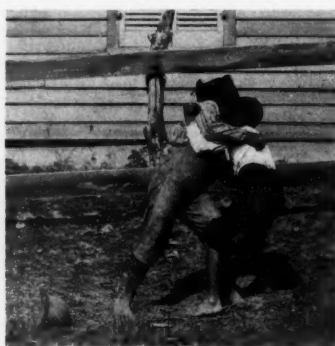
GOING TO WAR IN GREECE, by Frederick Palmer.—Mr. Palmer was the only war correspondent who visited both the Greek and Turkish armies in the field during the recent war. The book before us embodies his experiences, and as he had the good fortune to see all the battles from the beginning to the

means, in the hands of a printer; practical suggestions on various processes; X-ray photography; astronomical photography; on engravers' magnifying glasses; how best to learn process work; color charts and other fine color specimens; prints showing half-tone in grain; collotype; retouched half-tones; beautiful landscapes; fine portrait studies; "linework," representing English newspaper art, etc. The book throughout has a distinctly artistic appearance, and is a first-class representation of the various kinds of process work. It contains 65 illustrations in line, 95 in half-tone and other "fine-grade" processes, and 8 pictures in colors. Price, \$1. G. Gennert, 24 East Thirteenth street, New York.

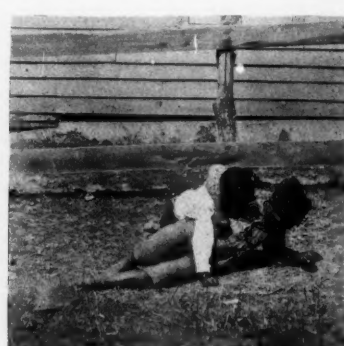
An appreciative series of articles on American illustrators has appeared at intervals during the past few months in *St. Paul's*, the leading illustrated paper of the day in England, that are particularly entertaining to readers on this side of the water. They are from the pen of the well-known magazine writer, Forrest Crissey, whose articles in the *Outlook*, *Youth's Companion*, *Independent*, *Woman's Home Companion* and *THE INLAND PRINTER* have already attracted public attention and displayed Mr. Crissey's versatile literary ability. We congratulate *St. Paul's* on having secured the services of a writer so familiar with the art world and its men of genius, and who, at the same time, can present what he sees and knows of them



THE CHALLENGE.



THE BATTLE.

Photos by F. C. Morrow, Leavenworth, Kan.  
VICTORY!

end of the campaign, the interest of the narrative never flags. The work is illustrated with sixty half-tones from photographs by the author. The mechanical preparation of the book is very good. It is printed in old style type on medium rough paper with deckled edges—the illustrations on plate paper. The binding is of rough gray-blue paper boards embossed in silver-white lettering and dark blue. An exceptionally pretty book. Price, \$1.25. New York: R. H. Russell.

FROM Herbert Stone comes "For the Love of Tonita," which is published at the same price as the *Elsie* book mentioned on page 659, showing that it is just as easy to make an artistic book as one which would scare horses. This particular volume is one of the most attractive of the season, and while I do not mean to value books by the mere price at which they are published, it seems to me that the publishers have set a pace in this volume which will act as a standard for some time to come. Within the book one may find some stories which are told by Charles Fleming Embree in a manner that is very delightful. The author does not take himself seriously, and he has made a series of short stories that are vastly entertaining aside from the fact that the book is mechanically as nearly perfect as it is possible to make it.

THE PROCESS YEAR BOOK FOR 1897, Vol. III.—Penrose's annual "Process Year Book" is a treat for the process-worker or progressive lithographer. Among the thirty-nine varied articles of practical value are: The pen in the ruling machine, reducing a 14-plate chromo to three printings by mechanical

in so chatty and pleasing a style. The "Leaders in Black and White" who have thus far been portrayed in *St. Paul's* by Mr. Crissey are Charles Dana Gibson, A. B. Wenzell and Orson Lowell. In addition to portraits of the artists themselves, representative sketches and drawings are shown. The personality of the artists, their surroundings and habits of life, and bits of personal history are touched upon in such a way as to give the reader an intimacy of acquaintance that a less skillful narrator would have failed to produce.

THE souvenir holiday number of the *Northwestern Miller* is one of the handsomest pieces of printing in every way that we have seen. The heavily embossed cover design in white, shaded in yellowish tints, is thrown in relief from a slate-colored background, and represents Don Quixote, armed *cap-à-pie*, charging a windmill while Sancho Panza admires. The number gives much valuable statistical matter in regard to milling, and there are numerous short stories well illustrated in colored half-tone. The authors are Octave Thanet, Edward Everett Hale, Mary Hallock Foote, George E. Graves, W. S. Harwood, C. Wood Davis and Kingsland Smith. The cover design is by the National Chemigraph Company, of St. Louis, Missouri, and the illustrators are G. E. Graves, Mary Hallock Foote, W. T. Thomson. A number of fine photographs in half-tone are shown, and a colored map showing the winter and spring wheat sections of the United States, exclusive of the Pacific Coast; the wheat crop of each State for 1897; the location of the chief cities and towns wherein flour is made for

eastern or export trade, together with their daily capacity in barrels and their principal railway connections. The map is the production of the Matthews-Northrup Company, Buffalo, New York.

THOUGH the book was published some months ago, the freshness is of a perennial character which makes its examination delightful. The volume in question is Mr. Charles Dexter Allen's "Ex Libris," published by Messrs. Copeland & Day. Mr. Allen is, perhaps, the greatest American authority on the subject of book-plates. He views the collection of these curious prints much as Audubon might have regarded the collection of birds. He seems to have a passionate love for an out-of-the-way plate, and he will pursue it with a terrific speed. Book-plates are elusive. They have their hiding places in the dark corners of the earth, between the covers of books, in old libraries, and in the clutches of other collectors. Still, if one has the enthusiasm and the collecting mania sufficiently developed, there is no one branch of collecting which is more fascinating. The book is printed by the Norwood Press of J. S. Cushing & Co., and Berwick & Smith. The edition was limited to 750 copies. The paper is of the very choicest character, and the twenty-one plates are engraved on copper and printed on vellum. The cover is simple. It is in a delicate green canvas, stamped in gold, and is as effective as a cover can possibly be, simply because no attempt has been made to get striking effects by means of queer designs. It is dignified—perfect—like most of the work turned out by these young Boston publishers.

THE HARMONIZER, Mr. J. F. Earhart's new book on color printing, is now on sale, and so great has been the demand that in somewhat less than a week's time it has been found necessary to make preparations for a new edition. The work shows, as its name would indicate, the great variety of harmonious effects procurable in printing colored inks on colored papers. As a time saver, as a money saver, it cannot be overestimated. It insures proper effects in colorwork, and no printer, however large or however small his plant, can afford to be without it. In its mechanical preparation the name of the author is a sufficient guarantee of its excellence. It is one of the best investments that a printer can make. The printer with this book in his possession need never be at a loss to know what ink he should use to produce the best effect on any tinted or colored stock he may select. It should be on the desk of every man making estimates for printing. By its aid he can show the customer at once what color effects may be obtained. It places conveniently before both customer and estimator an exhibit that avoids all misunderstandings and saves explanations that do not explain. It is placed at the very low price of \$3.50 for the present, and we understand that the amount will be advanced in the near future owing to the increasing demand for it. Earhart & Richardson, Cincinnati, Ohio, or The Inland Printer Company, Chicago and New York.

VIEWED purely as the most excellent products of the printer's art, the publications of Robert Howard Russell, of New York, must be given the first place among the books which were designed more particularly for the holiday trade. Primarily, his catalogue which announced the volumes was a work of art, and it is worth getting, simply as a sample of what a catalogue can be made to mean. The cover, which was reproduced in the December number of THE INLAND PRINTER, was designed by Bradley at his "Sign of the Dandelion," in Springfield. I do not know that he also designed the inside pages, but whoever did it made a bit of work of which anyone might be proud. The printing was done at the Trow Press. The books published by Russell are fully up to the promises of the announcing catalogue. Artistically, the most important of this season's books in the list are those for which William Nicholson has made the drawings. These are his "Almanac of Twelve Sports" and his "Alphabet," both of which should stand as among the most remarkable pieces of printing of the year. It

is hard to describe the peculiar fascination there is in these Nicholson drawings, and when it is said that the printers have brought out every possible value of the pictures, then that is a sufficient commendation for the work. The colors used are simple enough. The effectiveness lies in this extreme simplicity, and they offer a wide field of suggestion to any printer who has the art to see wherein he can make such work of use to himself.

DR. J. M. EDER'S YEAR BOOK OF PHOTOGRAPHY AND REPRODUCTION TECHNIQUE. Published by Wilhelm Knapp.—A most conspicuous figure in the procession of year books on photography and reproduction methods for the year just passed is the above work in German. Among the forty art plates of particular interest to the process lithographer are: Roentgen photography, lichtdruck half-tone, three-color half-tone work, a four-color print as opposed to a three-color print, a three-color in reduced tones, a three-color print made from the fourteen-color plate of a lithograph, a collotype print with embossed network over it, and last, but not least in interest, a representation of the perspective delineation of a "telo-objective" in comparison with a "photographic double objective" by the focimeter. Besides, there are 168 illustrations dispersed through the text, defining and explaining instruments, practice and theory of the entire field. An alphabetical index, indexed authors, and a classification of the literature of photography and the allied arts, of German, French, English and Italian origin, as well as a list of all "process year books" in the different languages. Of the great profusion of subjects treated by the most eminent men, we will mention only as most interesting to the process lithographer: Four-color vs. three-color printing; the utilization of aluminum in the printing arts; Eberhardt's investigations regarding color sensibilization; upon the production of projection positives, by means of type, litho-copper, or collotype prints; progress in micro-photography; upon chromo-lithography and the use of the three primaries; under what condition is the three-color photography applicable; progress embracing the entire field of color photography up to date. Of the greatest interest and usefulness are also: Photochemistry in 1897; orthochromatic photography; the progress of photography in natural colors; preparation of the surface before coloring, or "washing-in" photographs; photography upon textile fabrics; photo-lithography, regular lithography and transfer processes; grain and line methods vs. dry plates; etching in copper, zinc, steel, aluminum; galvanography, etc.; aluminum in photo-mechanical printing methods; theory of color vs. three-color printing; upon printing; paper, patents, etc.; various indexes. Price, postpaid, \$2.65. E. Steiger & Co., 25 Park Place, New York.

HAWAII: OUR NEW POSSESSIONS. By John R. Musick. 8vo, xxii, 524 pp., and 56 full-page half-tone plates. Cloth, \$2.75; half morocco, \$4. New York and London: Funk & Wagnalls Company.

This sumptuous volume will be a surprise to many people who have but a slight conception of what the Hawaiian Islands really are. With all that has been published in books and newspapers about Hawaii, the majority of Americans know comparatively little about the country. This story of Hawaii, as it has been and as it is today, comes as a genuine revelation, while the profusion of exquisite pictures with which the book abounds makes it by far the handsomest and most delightful work on the subject ever published. There are about one hundred and fifty illustrations in this volume, over a hundred of them being half-tone reproductions of photographs taken on the spot. These are embellished with dainty border decorations by Philip E. Flintoff, and are printed with a wonderful degree of finish and perfection. Freeland A. Carter has added thirty-four pen sketches which serve to enliven the text.

#### A TECHNICAL EDUCATION IN ITSELF.

THE INLAND PRINTER is a technical education in itself to the progressive printer.—J. M. Israel, Jacksonville, Florida



60 POINT

3A 5a 88 50

# Bradley ~ Outline ~ Series Leads all Contour Styles

24 POINT

5A 16a 83 50



Beautiful Color Effects are produced by printing the Bradley in a Delicate Tint and then registering the Bradley Outline over it in a Darker Color Ink



36 POINT

4A 10a 85 00

## Chromatic Type Designs Give Life and Lustre to Otherwise Commonplace Jobs

18 POINT

8A 25a 83 25



Bradley Outline is submitted as an aid to printers who desire to give their customers artistic effects in color harmonies. ~ That office which does not use our beautiful and very useful Bradley Series has deprived itself and customers of a great pleasure



48 POINT

3A 8a 86 75

## Makes an Attractive Showing Combining Beauty with Utility

~ Originated by the American Type Founders Company ~

Set in Bradley Outline  
Shown on opposite page

## Announcement

# Summer Opening



## Light and Airy Outing Garments

Dame Fashion has pronounced us Leaders of Misses' Wear. Three hundred and fourteen girls may be prettily rigged-out for their summer vacation at seashore or in the country at little more than one-third the usual expense. Pretty plaid Gretchens, \$3.25 trimmed with rich Hamburg lace, \$3.25

## Costume & Furnisher

Fashionable Haberdashery

Boardwalk and Seventh Avenue

18 Point Contour Border No. 257 30 inches \$1.50

**Carried in Stock and Sold at all Branches and Agencies**

# THE SCHOEFFER OLD STYLE

## Quaint and Original in Design

48 POINT 4A 7a \$6 00

PATENTED MARCH 9, 1897

THE LATEST AND BEST INDUCEMENT EVER OFFERED TO YOUNG PEOPLE WHO WISH TO ADD LASTING COMFORT TO THEIR HOMES.

**F**OR the new residence you will need half a dozen or so of those handsome, luxurious Down Cushions. They are more needful than anything else in a room, contributing much to the general comfort, and are not very costly.

15 POINT 18A 30a \$3 00

THESE BARGAINS ARE FOR HOUSEKEEPERS WHO TAKE PRIDE IN THE NEATNESS OF THEIR HOMES,

**A**ND especially for those who are going to entertain during the holidays, and have got some buying to do to get ready for them. You'll find just what you're wanting—for little or nothing. We had this necessity in mind when we decided we could handle the enormous quantities we were obliged to take to get the manufacturers down to our prices. Come here for anything that furnishes a house at the lowest prices ever quoted. We will fix you up in style for from \$187.32 to \$465.90.

8 POINT 25A 50a \$2 00

# BOLD AND STRIKING

## Letter Made in Ten Sizes

60 POINT 3A 5a \$7 00

HAVE SOME AND CONVINCE YOUR FRIENDS AND NEIGHBORS OF THEIR GREAT MERITS.

**W**E want to emphasize one fact about candies we make, namely: There are none better at any price anywhere in America. How do we know this? you may ask. We know it because we have tasted and tested the confections of many so-called leaders. All our goods are made up in tablet form, and are sold at the uniform price of \$1398.45.

10 POINT 25A 50a \$2 25

CHANGE OF SEASON BRINGS CHANGE OF DRESS. WE ARE UP TO THE TIMES, AND, ANTICIPATING OUR PATRONS' WANTS, HAVE INAUGURATED FOR THIS WEEK AN UNPRECEDENTED WINTER SWEEP SALE.

**A** NEW broom sweeps well. We've taken a new broom to this job, and are going to sweep as much stock as possible off our shelves. To-day the sale commences and continues, a big-value, low-price carnival, until the 28th. For the next two weeks our stores will be open at night.

12 POINT 20A 40a \$2 50

# AMERICAN : TYPE : FOUNDERS : CO.

## Order from nearest Branch or Agency

36 POINT 6A 9a \$5 00



## SCHOEFFER OLD STYLE & INITIALS

**H**ELP the printer  
to please those  
desiring neat work.

30 POINT 8 A 12 a \$4 50

## HORSELESS WAGONS AND TRICYCLES ARE

**U**PON the market for  
persons who desire  
to get them. These will  
be popular in Summer.

24 POINT 12 A 18 a \$4 00

## COAL THAT WILL NOT HEAT IS VERY DEAR AT ANY PRICE

**A**ND is not worth the room it  
occupies. Two points are  
to be considered when coal is  
needed: "Quality and Weight."

18 POINT 15 A 25 a \$3 50

### SCHOEFFER OLD STYLE INITIALS .

**A B C D**

48 POINT 3 A \$4 00

**E F G H I**

36 POINT 4 A \$3 50

**J K L M N O P**

24 POINT 6 A \$2 50

**Q R S T U V W X Y Z**

15 POINT 6 A \$1 50

SOLD BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

## DRESSES



FOR SMALL CHILDREN

We have the largest assortment of  
Clothing for Children of any house  
in the city. Prices are the lowest.



THE HIGHEST  
GRADES OF



Beautiful  
Dress  
Goods



We are prepared to furnish a com-  
plete line of up-to-date patterns in  
the way of Dress Goods, at prices  
within reach of all. Our

**\$2.00**

Goods are most beautiful,  
and can be recommended.



**Fashions & Co.**

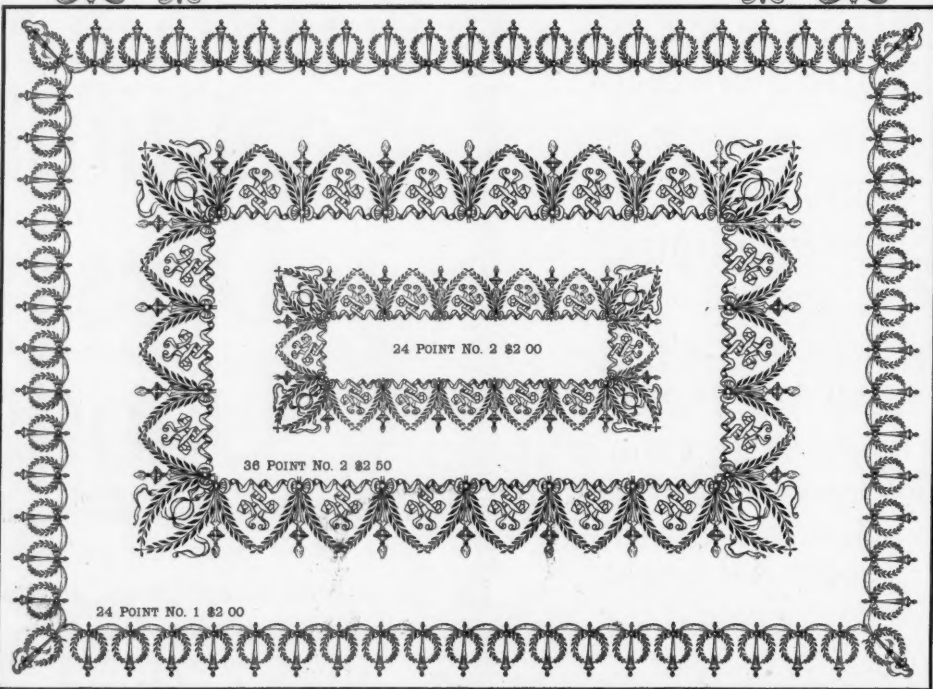
80 STYLISH AVENUE

18 Point Klondike Border, 35 inches \$2.00

LADY SPEAKERS Large Size, ten characters in each font, \$2.00  
Small Size, ten characters in each font, \$1.25



# Empire Border



24 POINT No. 2 \$2 00

36 POINT No. 2 \$2 50

24 POINT No. 1 \$2 00

**SOLD BY ALL BRANCHES OF THE  
AMERICAN TYPE FOUNDERS CO.**

24 POINT No. 3 \$2 00

36 POINT No. 3 \$2 50

36 POINT No. 1 \$2 50

The Latest Candidate for the Printer's Favor  
A Popular Old Face Entirely Recut

# GOTHIC No. 8

Now Ready in Thirteen Sizes, from 5-Point to 60-Point  
And Three More Sizes are in Preparation

## SIZES AND PRICES OF FONTS

60-Point, 4a 3A, \$13.00  
48-Point, 4a 3A, 8.00  
36-Point, 6a 4A, 5.75  
30-Point, 7a 4A, 4.30  
24-Point, 9a 5A, 3.50  
18-Point, 14a 8A, 3.20  
14-Point, 20a 12A, 3.00



12-Point, 25a 15A, \$2.80  
10-Point, 28a 16A, 2.50  
9-Point, 30a 18A, 2.40  
8-Point, 34a 20A, 2.25  
6-Point, 38a 22A, 2.00  
5-Point, 34a 20A, 2.00  
Discount, 30 and 5 Per Cent

**PRINTERS PLEASE OBSERVE**  
That the Whole Series is

# Uniform in Design

In all the Various Sizes, from the Largest to the Smallest  
Notice also that the Face, one of the Most Useful known, has been

## IMPROVED THROUGHOUT

The Series is Cast on **STANDARD LINE** and **UNIT SETS**  
All Sizes from 14-Point to 60-Point are also on Point Sets and all from  
8-Point to 12-Point on Point and Half-Point Sets

**AGENTS FOR**

GOLDING & CO., Boston, New York,  
Philadelphia and Chicago  
DAMON-PEETS CO., New York  
WM. E. LOY, San Francisco  
CETHER & DREBERT, Milwaukee  
PRESTON FIDDIS CO., Baltimore  
GWATKIN & SON, Toronto, Canada

**THIS SERIES**

Gothic No. 8 Originated and Cast by the

# INLAND TYPE FOUNDRY

217-219 Pine Street, SAINT LOUIS





"THE MODEL."—A NEW LEYENDECKER POSTER.



A RECENT CHERET.



A POSTER BY A. WILLETTE.

### POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE American dancer, Loie Fuller, has a new Cheret poster in advertisement of herself, and another Cheret sheet is for the Musée Grévin, while the Champ de Foire shows a design by Redon. Reductions of all these appear in this issue.

THE posters of Alphonse Willette continue as interesting as anything that comes from Paris. A design of his for a sewing machine firm is shown in this issue, in facsimile; also a most delicious menu design, and a portrait of Willette, by Raffaelli, the impressionist painter, whose visits to America have made him a well-known figure in New York and Chicago.

THE most-talked-about person in theatrical London just now, as I learn from a private letter, is Louie Freear, a discovery of H. J. Leslie's, whose varying fortunes in theatricals have been a pleasure and a pain to a multitude of people. Miss Freear first appeared in "The Gay Parisienne," played here at the Herald Square Theater as "The Girl from Paris," and is now playing in the three-act comedy, non-musical, strange to say, entitled "Oh! Susanah!" a piece that is presently to be imported to America. That same piece has in it Miss Mabel Beardsley, sister of Aubrey Beardsley, whose strange

effects in black-and-white first astonished the world some couple of years ago, chiefly through the *Yellow Book*. Miss Beardsley was in New York last season with the Bouchier Company, and later on Mr. Mansfield's tour.

IN a newly imported burlesque, "The Ballet Girl," theatrical posters enter into the plot of the story, inasmuch as we are shown a manager who finds in the rural districts a young painter escaping his town debts. The painter has won the Salon prize, but does not yet know that fact. The shrewd manager buys a poster of him, counting it a great stroke to have a poster by so famous a man.

AN exhibition of the twelve original INLAND PRINTER poster drawings of Mr. J. C. Leyendecker was opened at Kimball Cafetier, Chicago, on January 11, the "cozy corner" of this popular café, with its well-arranged lighting, being a nook well suited to the proper showing of the work of this talented artist. In addition to these drawings there was shown by the courtesy of Miss Kate Vanderpoel the rough sketch of the poster design for her "Florimella Waltz." Mr. Levi A. Eliel contributed the original of the poster drawn by Mr. Leyendecker for the Standard Club "Smoker," held in December, and Mr. Sam T. Clover loaned the design for the recent book number cover of the *Evening Post*. The original poster design for the October *Four O'Clock*, and a drawing entitled "The Model," made especially for this exhibit, a miniature of which is here presented, completed the list. Taken all in all it was an exceedingly interesting collection. The exhibition was planned by THE INLAND PRINTER in recognition of the talents of Mr. Leyendecker, and it was decided to hold it at a convenient point in the hear



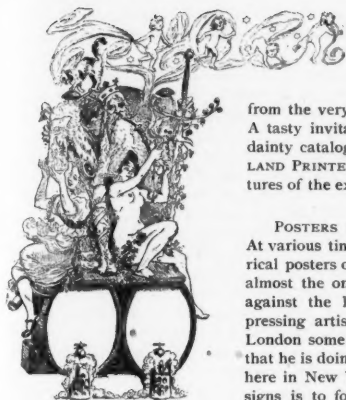
POSTER FOR A FRENCH FREE THEATER.



RAFFAELLI'S PORTRAIT OF WILLETTE.



A CHERET MUSIC-HALL SHEET.



A MENU BY WILLETTE.

of Chicago's business center instead of the Art Institute or in any of the art stores, and in this regard the exhibition was a novelty, aside from the very artistic character of the work. A tasty invitation in the poster style and a dainty catalogue, the latter showing THE INLAND PRINTER designs in miniature, were features of the exhibit.

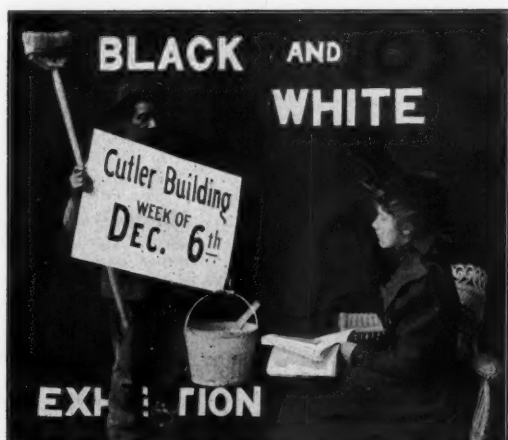
POSTERS IN LONDON AND NEW YORK.—At various times I have commended the theatrical posters of Mr. Scotson Clark, who made almost the only successful stand in America against the lithographers' passion for suppressing artists' names. Mr. Clark went to London some little time ago, and I now learn that he is doing even better there than he did here in New York. An exhibition of his designs is to follow a very successful one just held of Dudley Hardy's posters, whose sheets for "The Gaiety Girl," "The Chieftain," "The Sign of the Cross," "The Geisha" and "Shamus O'Brien," have, on various occasions, been the most artistic-spots on American bill-boards. In connection with Mr. Scotson Clark, whose "Girl from Paris" poster was so popular in New York that a firm of cigar dealers stole it for their own advertisement, I may say that I am in possession of the story of his life, and that nothing shall keep me from divulging it. My documents in this case are from his own confession, and the result is to be entitled "The True and Eventful History of Scotson Clark, being a summary of how he bamboozled the public and publishers." Mr. Clark was born in Brighton, February 9, 1872, of poor but comparatively honest parents. His father was Rev. Frederick Scotson Clark, priest and musical composer, author of the "Marche aux Flambeaux." He was educated at Brighton, where he was a classmate of Aubrey Beardsley's. Came to America in 1891. Served as sub-editor of the *Art Amateur* for a time, and presently went in for poster-ity, being the first to do a poster for an American daily paper, the now defunct *New York Recorder*. Turning his attention to theatrical posters, he designed sheets and costumes for E. E. Rice, Klaw & Erlanger, A. M. Palmer, Canary & Lederer, Alfred Bradley, Miller & Peel, George Bowles and T. Henry French. He also made posters for the *World*, the *Bookman*, *Ledger*, *Outing* and other publications. At present, in England, Mr. Clark is designing for George Edwardes, H. J. Leslie, "La Poupée," "Nestlé's Milk" and several of the Christmas pantomimes. Anyone who has served to improve the standard of our bill-board art deserves encouragement, and Mr. Scotson Clark deserves sincere encouragement.

OUR music title-pages are improving. Mr. Bradley lately did an effective design for one issued in Springfield, a black-and-white of which is shown here.

PHOTOGRAPHY, while never of the fascination of art, can gain telling effects, as shown in the poster by J. E. Dumont, of Rochester, for a black-and-white exhibition.

AMONG new American posters is one by Maxfield Parrish for a book holding a number of full-page designs by himself. A reproduction of this is shown this month.

OF the many fine and artistic things that Sarah Bernhardt has done, there is nothing for which the world owes her a greater debt of gratitude than for

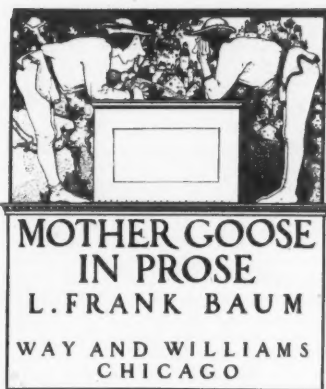


A PHOTOGRAPHIC POSTER BY JOHN E. DUMONT.

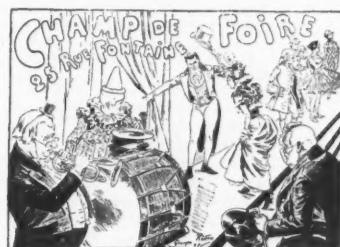
her introduction to Paris of the decorative art of Alphonse Mucha. It is a beautiful example of the close interlacement of all the arts, the stage becoming, in a measure, the highway to publicity for an artist in paint. One might well wish for further examples of the same sort. Henry Irving might, had he chosen or had he had the forethought, have gained much of the credit for discovering the famous young artist, William Nicholson, whose poster for "Don Quixote" Mr. Irving bought, I believe, but certainly never used. If Mr. Irving has ever paused to observe how the increasing glory of the artist-in-ordinary to the Renaissance Theater in Paris continues also to spread the glory of Mme. Bernhardt, he must have wished that he, too, had fostered a young genius when the opportunity came to him.

It is only a few years ago that Paris awoke one morning to find its walls resplendent with a new delight. Signed to a most delicious design for "Gismonda" was a name that no one seemed ever to have heard. Alphonse Mucha! Who was Alphonse Mucha?

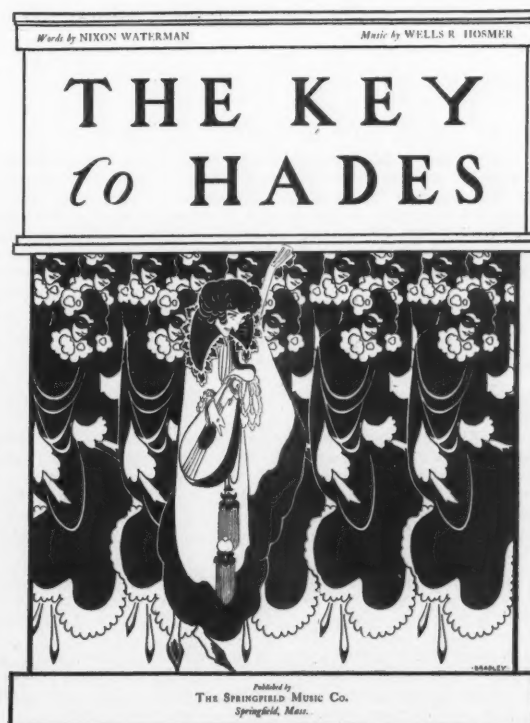
And then came a delightful legend, a halo that enhanced the curiosity concerning this young man and the appreciation of his work. Sarah Bernhardt, passing through Prague, saw some paintings, some drawings, by a young artist; she brought the young man with her to Paris, and engaged him to design the decorations, the costumes and the posters for her Renaissance



A MAXFIELD PARRISH POSTER.



A FRENCH MUSIC-HALL POSTER.



MUSIC TITLE BY WILL H. BRADLEY.

Theater. This young man was Alphonse Mucha. A fair legend; its truth hardly matters.

Mucha is not a Hungarian, as the popular impression has it, but a Moravian, a pure Slav. His art is half Oriental, half Teutonic. And yet, somehow, it seems also to have taken on that intangible touch that is the touch of Paris.

I THINK it safe to say that both poster collectors and mere admirers of the beautiful in any sort have never visited an exhibition of posters without the thought that the "Gismonda" design was the most charming thing on show. It is a fragment of immortal art; in making a poster of it the artist showered vast delight upon multitudes to whom picture galleries are wildernesses. "Gismonda" swings on many a door in many a house, here and abroad, its size lending itself exactly to cover the ordinary door. Its profusion of gold lights up the darkest room; the cold purity of its design never tires. After this one there came other posters for the same theater, all of them superb examples of this young man's original force. "Amants," "La Dame aux Camélias" and "Lorenzaccio" were all advertised by stunning Mucha designs. But Mucha is not merely a poster designer. He is a painter, and a great one; his illustrations, too, are memorable. As a historical painter he has shown some most valuable canvases. "John of Leyden Beheading His Wife," the "Death of Frederic Barbarossa," "Luther at the Diet of Worms," and the "Victory of Arminius Over the Romans"—are all subjects from which he has created striking pictures. For an exhaustive book on "Episodes in German History," by M. Seignobos, this artist has done illustrations and decorations that make the work one of the finest art books of the time. Similar illustrations were done by him for M. Lavisse's "Historical Album." His activity includes, also, the constant designing of decorative panels for architectural embellishment of menus, of magazine covers and calendars.

POSTERS by Mucha, beyond the ones already mentioned, that are accessible to collectors and distinctly desirable, are: "Imprimerie Cassan fils," "La Plume," "Revue pour Les Jeunes Filles," "Champagne Ruinart," "Papier Job," "Bières de la Meuse," and "Dentifrice des Bénédictines." Calendars of his worthy collection are, for "La Plume," "Biscuits Lefèvre-Utile," and "Chocolats Masson," and the menu card he designed for the Benhardt festival held in Paris a year ago is also striking and valuable.

I wish it were possible to find, in America, a theatrical manager, or an actor-manager, with the art sense and the forethought to grapple to himself such an artist as Mucha. Think how our dead walls might shine with beauty, if, instead of lithographic monstrosities, we had decorative panels as fine as "Gismonda" or "Lorenzaccio"!

In Paris a great artist does not disdain to show his work in the open air. For his courage he gains the acclaim of thousands who never enter the Salon or the Louvre. It is proof of the large part that Paris still plays in the art and taste of the world that we owe to it such a talent as that of Alphonse Mucha. It is true that he worked for ten years in obscurity before the applause came that was roused by his "Gismonda," but now there is no longer any oblivion for him; he is in the very front rank of publicity and success.

Finally I may remark that this artist's name should not be pronounced as if it had anything to do with *mush*, or as if it rhymed with *douche*. It is pronounced *Moun'ba*.

### REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM the *Grundy Courier*, Reinbeck, Iowa: a neat card with name in gold and embossed; nice piece of typographic work.

FROM Chase Brothers, Haverhill, Massachusetts: Three Christmas programmes, each a very fine sample of typographic art in both composition and presswork.

JAMES T. WHITTHURST, with John E. Russell's Sons, Troy, New York: Sample of label in black and gold. Composition is good, but a deep indigo or a bronze blue would give a richer effect than the black.

FROM Rombach & Groene, 812-814 West Fourth street, Cincinnati, Ohio, comes a sheet of handsome specimens of half-tone work. The firm has been in the business only since last August, and certainly the specimens submitted are worthy of all praise.

SAMPLES of commercial work and booklets from Cunningham & Company, 224 Market street, Williamsport, Pennsylvania. Composition is very neat, and presswork, in most of the samples in two colors, is very good. Embossing is excellent.

MARTIN BUTLER, Frederickton, N. B., sends a few specimens of his work, which are crude in design and execution, the type being of a very ancient mold. There is some excuse for Mr. Butler, however, as he has only one arm, and has never been apprenticed to the printing industry. His efforts are worthy of commendation, however, and by following the hints given in Mr. Ralph's department from time to time will no doubt be able to

improve in style. The presswork is poor. One cannot do good jobwork with news-ink. Get a few modern faces of type and some good job ink and try again.

THE Spatula Publishing Company, Boston, Massachusetts, have issued a booklet, neatly gotten up and well printed, setting forth the merits of their publication, the *Spatula*. It is entitled "A Few Opinions," and composition and presswork are both good.

THE INLAND PRINTER acknowledges the courteous invitation of the press committee of the Steel and Copper Plate Engravers' League of America to the annual ball of the league, on February 17, at the assembly rooms of the Central Opera House, New York.

FROM the Shreve News Job Print, Shreve, Ohio, a pamphlet-programme of the "Thirteenth Annual Farmer's Institute." The composition all through is very amateurish, and the presswork, in various colors, is extremely poor. The job has a very cheap appearance.

PERRY & McGRATH, Charlotte, Michigan, submit two specimens of their work—a programme, which is unique in form and neat in execution, and a circular in black, yellow and green, which is very well set and beautifully printed. The presswork is apparently faultless.

PRACTICAL SPECIMENS, from Ira W. Hall, of the *Pecan Valley News*, Brownwood, Texas: two booklets showing samples of work done by him during the past few months. Composition is well up to the average, but presswork could be improved in some instances.

E. A. CUNNINGHAM, job department, Appeal Publishing Company, Marysville, California: The samples submitted by you are all good specimens of artistic display composition; the bill-head, in green, orange and brown, is an especially good piece of work. The presswork is excellent.

SAMPLES of display ads. from A. J. Klockner, with *Bulletin-Journal*, Independence, Iowa. The composition is excellent on all the specimens, showing that he has the right idea of display and balance. The ads. would be a credit to a high-class metropolitan daily, much more to a country weekly.

McKEE & Co., Wellington, New Zealand, send a beautiful specimen of poster work executed by them for the New Zealand Government, lithographed in tints and colors, and with numerous half-tones excellently done. It is printed in two sheets and is at once creditable to the colony and to the firm producing it.

THE Nicholson Printing & Manufacturing Company, Richmond, Indiana, has issued a handsomely printed pamphlet of twenty-four pages and cover showing ability to print half-tone and other engravings, including the three-color process, in the highest style of the art. The cover design is delicate and very attractive.

WILL H. LANIER, Earlington, Kentucky, sends two booklets, for the composition and presswork of which he is responsible. They are highly creditable to him. One of the booklets has its pages embellished with tint blocks very cleanly worked. These, we are told, were made from heavy card tacked to the back of a cut and worked through a frisket on a Gordon press.

THE Thurston Print, Portland, Maine, furnishes some neat samples of society printing. A programme of a dramatic entertainment is printed throughout in Jensen Old Style, relieved with Tudor Black and Bradley, printed in black and red. The composition is first-class and presswork admirable. It is printed on laid paper with untrimmed edges, inclosed in a "Defender" cover.

THE Souvenir of the Fifth Annual Assembly of the Worcester Typographical Union, No. 165, held New Year's evening, was quite an elaborate production. The inside pages were printed in blue, with delicate tinted background, and the cardboard covers in gold, brown and a tint, the front cover design being embossed. The whole was tied with silk cord with pencil attached, making a reminder of the occasion well worth keeping.

TO show what can be done with one series of type, J. W. Close, with the Smith-Morgan Printing Company, Dubuque, Iowa, submits specimens of letter-heads, cards, envelopes, note-heads, etc., set in the Livermore series. Most of the samples have a very neat appearance, but we do not admire the blotter. It lacks strength and looks "straggly," as though an attempt had been made to cover a lot of ground with a small quantity of material.

THE Supplement for 1897 to his illustrated catalogue of lantern slides and photographs of American and foreign views, and art, science, history and literary subjects, has just been received from the publisher, William H. Rau, 1324 Chestnut street, Philadelphia. Selections can be made from this list that will be very useful to the editor and newspaper man, as well as to the lecturer and teacher. The brochure is handsomely bound and is attractively printed.

A LARGE package of printing from Henderson & De Pew, Jacksonville, Illinois, every piece of which is a work of art. The composition is artistic, presswork excellent. "Town and Gown"—an annual issued by the young ladies of the Jacksonville Female Academy—is a creditable piece of printing, the half-tones being very good. A circular issued by Henderson & De Pew, entitled "Lend Us Your Ear," is original in design and artistic in execution, and will no doubt prove an excellent trade-bringer. Without doubt artists are employed in all branches of the establishment from which these samples were issued.

AMONG newly established trade publications must be mentioned *Osgood's Illustrator and Engraver*, the first number of which appeared in January. This number contains an interesting series of comparisons of good and poorly etched half-tones and zinc cuts. The contrast is very striking, even in electrotypes from the original blocks. As Osgood & Company have added an art



colortype department and otherwise greatly improved and increased their plant and facilities, the *Illustrator and Engraver* will undoubtedly show from time to time examples of a great many styles of photo-engraving that will interest publishers and printers as well as engravers themselves.

FROM the Standard Printing Company, Brockton, Massachusetts, a 32-page and cover pamphlet, 7½ by 10½, printed on laid deckle-edge paper, rubricated, being the services in installation of the pastor and the dedication of the new (First) church at Brockton, Massachusetts. The work is very neatly done, the composition being excellent and the presswork good. Some half-tone plates, printed on good enameled stock, show that the pressman is an artist in that line of work. Mr. Haskill, the pressman, states that the whole job was printed on a Golding jobber, and that he was "rushed" with the work. This makes it all the more deserving of praise for its neat and clean appearance.

RESPLENDENT in the colors of royalty, the *Starchroom Laundry Journal* for December 15, 1897, presents an unusually attractive appearance. A special edition was attired in an outer garment of purple "Defender" cover paper, which bore, in letters of gold, the name of the journal in the upper left-hand corner. The frontispiece, a vase of flowers, is a magnificent specimen of color-work. The white, yellow, pink, red and green tints of the chrysanthemums are brought out with exceeding fidelity to nature, and the peculiar values of the Japanese vase are equally well reproduced. The plates are by the Chicago Colortype Company. This number is interesting and entertaining throughout, and is illustrated on almost every page with portraits of gentlemen noted in the laundry profession, and other appropriate pictures.

GEORGE H. CLEMENCE, architect, Worcester, Massachusetts, has prepared for his patrons a souvenir in the shape of a pamphlet of forty-eight pages and cover, printed on heavy enameled paper, size of page 8 by 11 inches, oblong. It contains a number of half-tones and zinc etchings of buildings designed by him and erected under his supervision. The pamphlet is worthy of mention as being a very fine specimen of typographic printing. The illustrations have been artistically treated by the pressman, and the announcements of contractors and material men are set in up-to-date types and in the highest style of display by the compositor. The work is from the office of Chase Brothers, Haverhill, Massachusetts, who are to be congratulated upon the pronounced success of their efforts to issue a worthy specimen of the "art preservative."

PRINTERS and newspaper publishers will find the new catalogue of printing material just issued by R. Hoe & Co. exceedingly convenient and useful. Every material or appliance essential to the equipment of a printing office, except type, paper and ink, is described, illustrated and priced. Newspaper proprietors will be interested in the complete stereotyping and electrotyping outfits which are sold at very reasonable rates. Presses of every description are exhibited, including cylinder, lithographic, card and ticket presses. The array of perfecting presses, which may be called a specialty of the Hoe Company, are not included in this catalogue, beyond a passing mention. The catalogue may be obtained on application to the principal office, at 504 Grand street, New York, or to the branch offices, 258 Dearborn street, Chicago, and Mansfield street, Borough road, London.

THE Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new creation in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists in the designing, engraving, printing and embossing departments of his establishment.

THE Campbell Printing Press & Manufacturing Company, makers of the "Century" press, sends out a Christmas greeting in the shape of a poster that will no doubt find a choice position on the walls of many pressrooms. It is the reproduction of a beautiful picture by Vine of "The Queen of the Flowers," repeated in two panels. In one panel the large half-tone plate is shown in a single color; in the other, in three colors. The colors are laid on with the utmost fidelity to nature, and the result is a picture as charming to the eye and as exquisitely tinted as the original itself. "The Century Press" appears at the top of the sheet in Old English Script, the work having been performed upon a "Century" at the Orr Press, Bartlett & Company, New York City. The register marks are left remaining outside of the color plate to reinforce the idea that the "Century" has that unusual adjustment and precision of register so essential in a press used for work of this character, and the greeting shows that in this respect the press has met the requirements in a most satisfactory way.

AN interesting project is that of Mr. George Thomas Watkins, of Indianapolis, Indiana, who sends THE INLAND PRINTER a copy of a preliminary edition of his "American Typographical Bibliography." Mr. Watkins has compiled this little book for the benefit of his fellow-craftsmen who may be interested in knowing more about the history of their art in the New World. He has allowed wide margins for additions and corrections by those who may possess the pamphlet, and will be glad to have the assistance of any who desire to further the collection of literary material concerning their art. As the additions grow new editions will be printed, with the object of making the

list as complete as possible. We trust that Mr. Watkins will receive the cordial support and cooperation that the undertaking deserves. Undoubtedly as time goes on new features will be added. Perhaps Mr. Watkins will find opportunity to add annotations after the manner of the famous Bigmore and Wyman Bibliography of Printing. This, of course, will increase the utility of the list very greatly. Then again, a survey of the periodical literature on the subject will bring to light a mass of materials that will furnish valuable data.

THAT Canadian art is a gainer by the intelligent assistance of the photo-engravers is evident from the specimens submitted by the Toronto Engraving Company, of 92 Bay street, Toronto. One is a brochure entitled, "About the Illustrating of Wheels." It is inclosed in a cover of olive-green "crash" paper with deckle edges. The title is printed in gold perpendicularly on the front page and with its inclosing designs forms a sort of gold band that occupies the entire middle third of the front cover. It is bound with green silk of a bright hue. The other brochure is a calendar issued by the Toronto Art League, with drawings on each page suggestive of the everyday life of the past in Canada. The cover design is striking. A panel with the lettering "Ninety-Eight" is printed in red over a background of almost solid black. The historical cuts with which the calendar is embellished are intensely interesting and are well executed. On each of two pages is also shown a six months' calendar, designed in old style and with notable days indicated by symbols of battles, or other events, printed in red. Red and black on white stock are colors that plainly give a pleasing effect. Good taste is shown also in the colored letter-head design of the firm. We cannot but praise the character of the work shown.

"PROSPERITY" is the title of a neat four-page advertising sheet issued by the Kuh, Nathan & Fischer Company, clothiers, Chicago. It is edited by Mr. Samuel Davis, and is issued "spasmodically." It is an excellent specimen of this kind of advertising. This house makes a specialty of looking after the advertising of the retailers that handle its goods, and its motto, "The house that helps you sell your goods," is well established, and amply sustained by many varied forms for attracting the attention and convincing the public created and put out by Mr. Davis. A series of show-cards has been designed by Mr. Davis, depicting the evolution of man's dress from Adam down to the latest metropolitan styles. The figures are strikingly original in treatment, and each is accompanied by a rhyme contrasting past modes with the present, one of which we quote:

"Behold the style in Italy  
Four hundred years ago!  
Then see the mark of quality  
This nation's dressers know:  
K. N. & F. Co."

The initial signature meaning Kuh, Nathan & Fischer Company. The cards are half-sheet (14 by 22) in size, and are finely printed. A booklet containing reproductions in half-tone is issued for the use of the general public.

"KATE GREENAWAY'S MIGNONNETTES" is the title of a tastily printed booklet issued by the American Type Founders' Company. These dainty little ornaments are quite a change from the many heavy silhouettes that have



been put upon the market during the past few years, and will undoubtedly meet with favor among the printing craft. Some of these ornaments are shown herewith, and others will be found elsewhere in this issue.

THE closeness with which reproducing processes can be made to imitate the values of the pen and brush is something marvelous. A striking example of this is found in the series of art calendars issued by the National Chemigraph Company, of St. Louis. The masterpieces exhibited on the leaves of this calendar are magnificently reproduced in large plates by the Chemigraph process, invented a short time ago by Charles B. Woodward. The special ground and careful printings of this process obscure the screen effects and bring out the most delicate touches of the brush with an accuracy and finish that must surprise the artist. It also gives a richness of tone that is equaled only by the better class of lithograph work. Another process, invented by Mr. Woodward, and of which a specimen is before us, is the "Art Bas-Relief," which gives almost startling effects and shows wonderful possibilities with paper materials. By the use of costly dies and of chemically prepared cardboard, a relief of from a quarter to half an inch can be secured, and when the background is properly colored, the bust, figure, or whatever it may be, stands out in bold detail. The "Devenant Bust of Shakespeare" which is issued by the National Chemigraph Company was modeled after

photographs (taken by special permission) of the original in the Shakespeare Memorial at Stratford-on-Avon. A relief in plaster could not reproduce the original with greater faithfulness or with more satisfaction to admirers of the great poet.

THE INLAND PRINTER begs to acknowledge the receipt of an attractive hand-painted card of greetings from the Harper Illustrating Syndicate of Columbus, Ohio, for which it is grateful. We also acknowledge with thanks the holiday greetings of the Union Lithograph Company, 325 Sansome street, San Francisco, Cal.; R. W. R. Armstrong, New Westminster, B. C.; S. Charles Phillips & Co., 47 Cannon street, London, E. C., England; Western Engraving Company, 214-216 Chestnut street, St. Louis, Mo.; a "Check on Prosperity," from the Report Publishing Company, Lebanon, Pa.; a card of greetings from E. T. W. Dennis, Scarborough, England; Eduard Kramer, the Bauer Type Foundry, Frankfurt-am-Main, Germany; L. D. Bangs, the Mortimer Company, Ottawa, Canada; The Rudhard Type Foundry, Offenbach-am-Main, Germany; William Gronau's Type Foundry, Berlin-Schöenberg, Germany; Emil Gursch's Type Foundry, Berlin, Germany; The Rayper & Co. Type



Photo by J. S. Clark, Detroit, Mich.

"OH, DAT WATERMELON."

Foundry, Genoa, Italy; Hatch, De Lano & Co., Galveston, Texas, neatly printed card with handsomely embossed cover; Times Publishing Company, Sheboygan, Wisconsin.

#### CALENDARS.

AS USUAL at the commencement of a new year a large number of calendars have been forwarded to this department, some of which are veritable works of art. Among the most striking we mention the following:

F. W. BATES & COMPANY, 228 Oak street, Portland, Oregon, have issued a neat desk pad calendar, printed in red and black, on good stock.

WINN & HAMMOND, Detroit, Michigan, have issued a beautifully printed and embossed calendar, artistic in design and execution; a valuable souvenir.

THE *Evening Wisconsin* presents to its patrons a very useful desk pad calendar, well printed in black and red on linen stock, with four blank lines for each day. It is both useful and valuable.

THE Stone Printing & Manufacturing Company, Roanoke, Virginia, has gotten out a wall calendar for Huff, Andrews & Thomas, of Roanoke, 14 by 22 inches in size, printed in red and black, which is an excellent example of this class of work. The illustration at the head of the calendar is printed in five colors.

CALENDARS of various sizes and kinds too numerous to particularize were received from the following: A. C. Austin Engraving Company, Albany, N. Y.; Hill Printing Company, Eustis, Fla.; G. A. Smith, Lyme, Conn.; W. T. Ridgley, Great Falls, Montana; The Sanderses, Maiden Lane, New York; C. J. Peters & Son, High street, Boston, Mass.; The Ryan & Hart Company, 22-24 Custom House place, Chicago; The H. O. Shepard Company, 212-214 Monroe street, Chicago; Buffalo Electrotype & Engraving Company, Buffalo, N. Y.;

Jackson Corset Company, Jackson, Mich.; Grant Turner, Ouray, Colo.; *Jones County Times*, Monticello, Iowa; Thomas Todd, Boston, Mass.; *Electrical Review*, Times Building, New York; Times Printing House, Philadelphia, Pa.; William Sutherland, Virginia, Nevada.

THE Bowker Company, Boston, Massachusetts, sends out a picture of a child, mounted on heavy board, and cut to the outline of the figure. The picture is handsomely printed in many colors and portrays the child holding some young birds in an old felt hat. The calendar pad is attached at the foot of the picture.

THE Chambers Printing House, 14-16 South Fifth street, Philadelphia, Pennsylvania, has issued a wall calendar, admirably suited for the business office, size 18 by 24 inches, printed in red and black, the figures being of a clear, old-style cut, readily discernible at a distance. It is a striking and well-printed calendar, admirably suited for the purpose intended.

WE have received a copy of the calendar issued by *La Presse*, Montreal, Canada, which is unique from the fact that it is the only French poster calendar printed in America. It is in three colors, the design reminding one very strongly of Edward Penfield's work. We are unable to give the name of the artist, but it bears the initials J. L. It is a clever piece of work.

FROM the Courier Company, 197-199 Main street, Buffalo, New York, an elegant board calendar, printed in many colors, representing a young lady resting beside a pillar on which is a tablet showing the fifty-two weeks of the year, each week on a separate slip of paper, to be removed as the week expires. The figures are white on a dark gray background. The whole is a very artistic conception, and is well printed.

#### ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

**COST OF PRINTING.**—By F. W. Bates. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

**INLAND PRINTER ACCOUNT BOOK.**—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

**THE HARMONIZER**, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

**PAPER STOCK ESTIMATING SIMPLIFIED.**—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

**WHITE'S MULTICOLOR CHART** contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

**THE R. M. SCRANTON PRINTING COMPANY.**—The blank referred to is a good one, and I hope to reproduce same in the near future. For a small office it is the best one I have seen.

I HOLD over until next issue comment promised on the printing of Masonic reports, as we find such a vast amount of matter to go over that more time will be consumed than was anticipated. I will have it for next issue if possible.

**CORRESPONDENCE** cannot be answered by mail, as I have been requested by many. Replies will be given in these columns each month. They must be in my hands by the 1st of each month to receive attention in the next month's issue.

**GILBERT L. BYRON**, Minneapolis, Minnesota.—"The question frequently arises in our office, and it is an important one, too, as to what we should charge for the use of material in publication work, where such material is subject to considerable wear. As a basis upon which to answer this question, let me give you a description of one publication that we print. It is a monthly magazine of about twenty-four reading pages and twenty-four advertising pages. The edition is 10,000. It is printed on S. & S. C. paper. We put the best type and borders into the job that we have. Thus far we have gotten out twelve issues, or, in other words, have made 144,000 impressions on the new type, border and ornaments, which now begin to show

decided signs of wear. We estimate that the material in the magazine which is actually wearing out (we do not count leads, quads or brass rule) is worth \$400. The question is, then, What percentage of the value of the material should the customer pay per issue?" *Answer.*—Now, in regard to this question, it is a hard matter to determine, as conditions of the job and your facilities have a great deal to do with the answer. If you are printing the work on a drum cylinder that has seen better days, the type will certainly wear twenty-five per cent more than if done on good machinery, and that is two-revolution presses. You will readily see that those who have the best facilities have an advantage, as on good machinery and forms properly made ready, with occasional changes made in the forms made necessary by change of advertisements, a dress would look well for two years on that number of impressions. The printer must keep his plant good, however, and therefore, in your case, I would add to composition ten per cent to cost of dress for depreciation of type if it were a contract for twelve issues, and in this way your plant would be preserved. All running advertisements for six months and standing matter should be electrotyped and mounted on solid base. Yes, it is customary to add to the estimate for any job that depreciates material, and printers and publishers either add to the charge of composition (per 1,000 ems), or a per cent on the cost of the material. Use as few faces of types as you can, and satisfy the customer. Buy your type in 25-pound fonts. This will not cripple your job fonts that you use on regular jobwork. Would be glad to give you any further information upon this subject, although these rules are not arbitrary in all offices. Some do not estimate on "wear and tear" in any case, running their plant for all there is in it, expecting soon to dispose of it, perhaps, for old metal. This is the kind of office or management that "fails in its purpose"—and is sold by sheriff's sale. Would like to have the opinion of others upon this subject.

It does not necessarily follow that the prices made here are ones that should be adhered to in all cases. It is my purpose to show that in close competition there is a way wherein the work can be done, and at the price quoted by others, whose price may seem entirely wrong by the one beaten. When one is doing the printing business close, it must be watched carefully, and a practical man actively engaged in all departments of the job can turn it out at a fair profit, although it may seem too low to those who prefer to take it easy rather than to hustle, and make others do the same.

D. W. WILSON, Elgin, Illinois.—"Noting the fact that you will undertake to give us some enlightenment upon the question of estimating for printing through the columns of THE INLAND PRINTER, it has occurred to us that a contract that has just been given in this city in which the variations were so large, might be submitted to you for consideration. The matter was a library catalogue of 350 two-column pages. The type matter was 7¼ inches long and 15 ems wide, each column. The contract called for 70-pound book, machine finished, tint, with a paper cover of 80-pound paper, 22 by 32½, bound complete. The composition to be brevier, with authors' names and names of works in small caps, as well as the first word of every title, with italics for emphasis in special cases. For instance: Atlantic Monthly—incomplete; "incomplete" in italics and others of the same character. The number and other particulars for the benefit of the library were composed of from six to eight characters that must necessarily be justified in three places in order to give the book a reasonably fair appearance. The contracts received from Chicago houses and others in this city varied from \$1,225 to \$540. The specifications were for 1,000 books delivered, proofs to be read both in galley and page form, and submitted to the librarian for correction. Our facilities are of such a character that we could print to better advantage a form eight pages on each side than a sixteen-page form. The amount of type required for doing

that kind of work, because of the small caps, was so large that we could not set, and be sure of it, a sixteen-page form with the small caps. The committee who had the matter in charge were very much surprised to see the variations in figures, but it went to a local concern here for \$540 complete, agreeing to have the job finished and delivered by March 1." *Answer.*—I fully agree with you; there is a difference here that can be accounted for only in one way, and that is, some of those who bid have had an expensive experience in the printing of library catalogues, and others do not know the amount of work they will be called upon to do without charge. It is a job that must be handled carefully in every way, from the making of the contract to the completion of the last signature. You should have a large font (1,000 pounds at least) and plenty of sorts. Not an old font that has not been used for some time, and consequently uneven and short on every other character. When the composition has begun it should be kept up constantly by the same compositors and same make-up, the first proofs read by the same person; in other words, every advantage to be taken in order to make money.

With these facilities at hand I would make the price as follows:

Composition (brevier leaded), 350 pages and cover.....	1,000 copies. \$525.00
Making up 350 pages, at 20 cents.....	70.00
Lock 22 forms (16's) at 75 cents.....	16.50
Paper for inside, 28 by 42, 70-pound M. F. tint, at 4 cents; 10½ sheets to book, allowing 25 sheets on each form for waste and make-ready, 20 per cent for profit.....	77.00
Paper for cover, 22 by 28, 60-pound colored medium, at 5 cents; four out, 260 sheets.....	2.00
Presswork, 22 forms (16's), making ready and printing 1,000 sheets, not less than two forms at a time.....	66.00
Presswork, cover, front and back pages.....	3.00
Binding 1,000 copies, three wire staples, pressed, and covers glued on, trimmed on three sides, and done up in packages of ten books, forms cut when running through last side on press.....	28.00
Authors' corrections, at 50 cents per hour.....	
	\$787.50

The 4-em indentation at each line, and leaders that are used as shown in sample page, will make up for the use of italic and small caps. You run the work in 8's, which adds twenty-five per cent to your stonework and twenty-five per cent to your presswork; also, your competitors may have folded in 32's and on machine, all of which has a tendency to reduce the price. Call again. I thank you for the inquiry.

#### FROM TREE TO TYPE.

At 7:35 A.M. three giant trees were recently standing in an Austrian forest. In less than three hours a distinguished party of noblemen and publishers were reading the columns of a newspaper, printed on paper made from the pulp of those identical trees. This remarkable experiment was made to show to what perfection the process of papermaking had been brought, says the New York *Journal*. A notary carefully recorded each stage of the progress of the experiment. At 7:35 the trees fell to the ground. The timbers were at once stripped of their bark, cut into small pieces and converted into mechanical pulp. This was placed in a vat and mixed with the materials necessary to form paper, and the first leaf came out at 9:34 A.M., in one minute less than two hours. Some of the sheets were then taken to a printing office three miles distant and the first of the printed papers were issued at 10 o'clock, the entire time occupied in converting a tree into a newspaper being exactly two hours and twenty-five minutes.

#### ALWAYS A PLEASURE.

THE INLAND PRINTER is always a pleasure. Its articles are excellent examples of what trade articles ought to be, and its half-tone printing is such as the printer on this side either can't or won't produce, as we have not had the good fortune to come across any that possess the same artistic qualities which we find always in this journal.—*Scottish Typographical Circular*.



## NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. \$2.50.  
 PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. \$1.50. G. Gennert, New York.  
 SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. \$12.

POSTAL CARD ADVERTISING.—Since the Postmaster-General has given his permission in the matter of decorating the front of a postal card, if only room enough is left for the address, advertisers will surely avail themselves of this opportunity to make use of that space, and the time will come when the cards, supplied in sheets (with the Government matter thereon considerably contracted) will go again through the press, and become a flashy piece of stock decoration, or a reserved and harmonious special work of litho art. If we have about reached this stage now, why not use any pictorial card having room for an address, and by adding the proper stamp use it as a postal card, since we have the same privileges for decorating envelopes, one or two pennyworth already. It's the stamp that makes the card go!

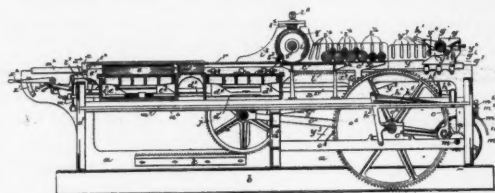
THE WORK OF JULES CHERÉT IN THE RECENT NEW YORK ART AUCTION SALE.—Among the conspicuous associates of the New York Lithographic Artists and Engravers, is President Fritz Schuman, a member of Cherét's staff of artists in 1869. He had on exhibition at the above sale a most valuable and artistic collection of rare old lithographs which he is going to present to the New York Lithographic Artists and Engravers as soon as that body have their own permanent home. Among the most admired of these specimens were four executed by Maître Cherét himself. That the celebrated poster king and lithographer has been decorated by the French Government with the "Cross of the Legion of Honor" is a fact but little known in this country, still it is proof that the esteem in which this artist lithographer is held here is not misplaced.

HOW TRADE SCHOOLS ARE CREATED AND MAINTAINED IN EUROPE.—*Die Freie Künste* describes the working of a "Progressive Trade School" for the development of lithographic apprentices and litho and copperplate printers at Vienna. The school has been founded through the efforts of a few artisans, but at the beginning of the last school year 121 apprentices from forty-five different establishments have visited the same, and from these seventy-nine followed the course to the end, and a greater number were graduated. The Board of Trustees is composed of five employers and two employees. The inspection is furnished by Dr. J. M. Eder, Dr. J. Spangler, and Dr. Rud. Maresch. From the Municipal Board of Education, and several other bodies, this school has received 1,600 florins. For tuition fees 205 florins were received. The corporation of the city of Vienna furnishes the necessary localities free.

ARTIFICIAL LITHO STONE AND STONE PASTE.—H. S., San Francisco, California: "I would gladly pay for a good recipe for joining litho stone or filling in veins and other defects existing on such stone. The information could be forwarded to Fuchs & Lang, 29 Warren street, who would guarantee my responsibility and ability to pay any reasonable price asked for a bona-fide recipe." *Answer*.—I herewith tender an old mixture which has often done service on the other side of the water, and give it gratis, for the benefit of yourself or anyone else: Take 200 grams of finely powdered litho stone of not too dark a color; this is dissolved in boiling sulphuric acid until it forms a well sated liquid. Then a mixture of 10 grams of hydrochloric acid, in which is dissolved 5 grams of perchloride of iron and 5 grams of chloride of manganese, is added to the

above, after which a gallon or more of warm distilled water may be added. Now, about 55 grams of bicarbonate of soda, 16 grams silicate of potassium and 20 grams of adhesive albumen should be added to the mixture under constant stirring. Sufficient hot water is added until the whole becomes pliable enough to work with a brush. It can only be applied in thin layers, in a heated condition and upon a warm surface. The places fixed up or joined with this paste should afterward be polished with pumice stone. Powdered litho stone dissolved in a solution of pyroxyline ether is the subject of a German patent for making artificial litho stone.

C. H. COHEN and Samuel Mark, two English inventors, have recently patented a machine which is here illustrated, for taking prints from prepared lithographic stones, and transferring them to glass or other rigid material. The cylinder has a face



No. 595,525.

of rubber or other yielding material, and is made to roll back and forth, being capable of two entire rotations. Being rolled over the stone it receives a transfer of the design. The rotation of the cylinder is then stopped, and being moved forward to the glass or other rigid material, and run over it, the transfer is received by the glass.

PREPARING THE LITHO STONE FOR ENGRAVING.—"In preparing the litho stone," says *Etching and Acids*, "the various purposes for which the same should answer, as well as the different quality of stone used, must be considered; a small blue-gray stone of fine quality, mostly used for fine vignette work, should be merely gummed with fresh but thick gum solution. This will give a responsive and tender surface for the most delicate work. The next stronger preparation also allowing the fine needle free action is given by adding to the gum a little Gallus extract, in a proportion of 1 to 3 of gum. Still stronger in etching effect is a solution of 1 part of nitric acid to 16 of a 50-degree gum solution. The simplest way to test is to try a drop on the margin of the stone. If it immediately boils up and shows a white foam, it is too strong for the purpose in hand and will make the stone rough, imparting a very fine grain to its surface. If the bubbles of escaping gas rise slowly then it is right. This way of preparing insures a good adhesion of the subsequent engraving ground. In cases where repeated etch-grounds are to be put upon the stone, where a considerable number of fine impressions are to be taken from the stone, where these prints should possess a high gloss, or, on work which may require the stone to lie around long before being finished or inked in, as also in the negative or reversing methods, to be described later on; a potent factor is oxalic acid. The best way to use it is to keep it dissolved in about two-thirds its quantity of water. After the stone has been prepared in the regular way with gum and nitric acid, and while the surface is yet wet, apply the oxalic acid by moistening a small felt dauber therewith, working it briskly over the stone's face, adding more oxalic as it dries, until the desired polish is obtained. The oxalic can also be sprinkled in powder form upon the wet stone and then be polished with the felt. When finished wash off thoroughly with water, and gum up until used. Care must be taken to apply the oxalic acid evenly all over the surface, lest it will bite more in one place than another. A point to be well considered in working upon oxalic polish is that the higher the polish is the bolder must be the cut of your tool in engraving, as a delicate touch with it will only make an incision upon the oxalic surface, but barely touching the stone, therefore showing

the line defectively. In scraping out broad lines it will also be found harder work to cut on the false surface of oxalic. As a rule, soft (yellow) stones are more susceptible to grease, containing a larger proportion of chalk; by the aid of an oxalic preparation their surfaces can be rendered more rigid for engraving. Dark-blue stones require little or no acid in the gum solution, blue-gray and gray stones are also not so liable to grease up; but as they get lighter and softer the act of rendering them less susceptible to grease becomes more important. Old stones upon which engravings had been done, and which have frequently passed through the press, will acquire in time a high gloss similar to oxalic preparation; this, as well as any other natural or artificial polish, can be effectively taken down by the action of a little nitric acid in gum, or by the counteracting qualities of acetic or citric acid, vinegar, fruit juice, etc. A stone having been roughened too much by nitric acid preparation can be smoothed by polishing with cork, and then after a gumming it will be fit for engraving again.

#### A FEW GENERATIONS OF PRINTERS.

Cumming & Sons, 108 Main street, Houston, Texas, in a letter to THE INLAND PRINTER, claim with a good show of reason that they represent the "longest line of printers" in this country, and give the following facts:



Photo by H. Guy.  
"COMING."

as the firm of Cumming & Sons, Houston, Texas."

The photo herewith represents the latest "Cumming" or "Comer," child of Horace Cumming. Its fate is not yet decided.

"William Cumming was a printer in Edinburgh, Scotland, from A. D. 1724 to 1795. His sons, Charles, James and John Cumming, followed the business in Edinburgh, Dublin, New York and Montreal, from late in the seventeenth century up to the middle and end of the eighteenth century. The sons of Charles Cumming, Robert, Charles, William and John Cumming, all followed the business all their lives. Charles E. Cumming is the only survivor of the brothers, and has two sons, William and Horace Cumming, both printers, and associated with their father

#### TRADE NOTES.

THE Interior Conduit and Insulation Company has removed its offices from 527 West Thirty-fourth street to 20 Broad street, New York.

THE illustrations of the Boston Municipal Printing Office in this issue of THE INLAND PRINTER are examples of the work of the Hub Engraving Company, of Boston, Massachusetts.

MR. CHARLES S. MILLS, for fifteen years connected with the Morgans & Wilcox Manufacturing Company, is now engaged with the F. Wesel Manufacturing Company, and will hereafter be found at their salesrooms, 82 Fulton street, New York City.

THE *Metal Worker* gives a very interesting history of the old and justly popular firm of Bruce & Cook, which is the pioneer metalhouse in New York City. The firm continues to occupy the same premises—186 to 190 Water street, and 248 to 250 Pearl street, in which it started business eighty-five years ago. Although large additions to this building have been made necessary, still the old landmark remains as stanch as

when built a century ago. This firm makes a specialty of pure etching zinc, and as dealers in such are well known to many patrons of THE INLAND PRINTER.

MESSRS. DILL & COLLINS, papermakers, of Philadelphia, have established a branch office at 156 Fifth avenue, New York City, under the management of Mr. O. B. Hastings. They manufacture paper of the highest grade and are also makers of chemical fiber and surface coat-ers.

A DOUBLE-ROYAL flat bed printing press is desired by A. Chisman, *Daily Times* office, Dunedin, New Zealand. Mr. Chisman will be glad to receive catalogues from press manufacturers with prices. Half-tone printing is the class of work for which the press is mainly to be used.

THE Holyoke Envelope Company, Holyoke, Massachusetts, has advised the trade that Mr. Dudley A. Johnson, associated with it for the past year, has tendered his resignation and taken a position with another house in a different line of trade. The Holyoke Company has decided not to appoint a successor at present, but deal with the trade direct.

NOTICE has been issued by the A. D. Farmer & Sons Type Founding Company, 163 Fifth avenue, Chicago, that the damage by fire to their main foundry in New York, on January 5, will not affect the Chicago branch materially in promptly filling orders. With the stock at present on hand, and with several machines running, the company is in position to take care of all business.

ASIDE from subscribers regularly on the Chicago mail list and those purchasing copies at the news stands, many receive THE INLAND PRINTER each month from J. Robert Lewis, the authorized city agent, who commenced last June with less than fifty copies, and now faithfully distributes several hundred. A postal card to this office or a call by telephone (Main 555) will insure the regular delivery of the magazine.

CHARLES WARDE TRAVER, who has returned from Munich, where he has been studying under Carl Marr for the past year, has made a hit with the New York publishers, and is very busy preparing cover designs for the spring numbers of some of the most prominent magazines. The April INLAND PRINTER design will be his work. Mr. Traver will make New York his home and has taken a pleasant studio on Fifth avenue, near Madison Square.

OWING to poor health, Mr. Vercamp has withdrawn from the firm of Vercamp, Porter & Co., linotype printers at 296 Dearborn street, and the firm name has been changed to Porter & Co., Mr. A. S. Porter being the principal member. It will continue to furnish special service in linotype slugs of a high-grade character, Mergenthaler book machines being employed entirely, which, of course, are better adapted to fine book and job work than the ordinary newspaper machine.

EARLY in January the trade was advised by a neatly printed circular that the Sigmund Ullman Company were ready for business, and that their new factories were in full running order to manufacture Ullman's inks. A full-page advertisement in the January number of THE INLAND PRINTER also announced the same fact and fully explained concerning the status of the new firm. The office, warerooms and factory are at One Hundred and Forty-sixth street and Park avenue, New York City. Mr. Sigmund Ullman is the head of the new company, and is assisted by his son, James A. Ullman, formerly superintendent of the Jaenecke-Ullman Company's factory in Newark.

M. L. REDFIELD has been appointed western manager for Walter Scott & Co., manufacturers of printing machinery, Plainfield, New Jersey. Mr. Redfield's headquarters will be at 1115 Monadnock Block, Chicago, and his territory will include the country tributary to that city. The company with which Mr. Redfield is now connected has made a number of very remarkable improvements in its machinery, and is putting on the market machines which embody improvements that make them exceedingly valuable. Mr. Redfield, who was for some

years with Barnhart Brothers & Spindler, is well acquainted with the trade in the West, and thoroughly posted in the line of printing machinery, and will undoubtedly do well in his new position.

THE familiar mail pouch, the insignia of the Lake Shore & Michigan Southern Railway, embossed on wedding bristol, heralds the New Year greetings of Mr. E. J. McMahon, manager of the advertising department of that excellently equipped road. Mr. McMahon shows that he knows the value of words. He says what he wishes to say—and stops. Of such are good advertisers. Here is the model:

That the year 1898 may prove a  
very successful and happy one  
for you, is the wish of  
Very Truly Yours,  
E. J. McMahon,  
Mgr. Adv. Dept.

A. D. FARMER & SON, New York, successors to Farmer, Little & Co., were burned out January 5. Damage to building and stock estimated at \$100,000; fully insured. Temporary offices have been established at 64 Gold street. Business will be continued at the old stand on Beekman street. The company issued the following card to their patrons:

63 & 65 BEEKMAN STREET, NEW YORK.  
To OUR PATRONS: 7th January, 1898.  
A serious fire has occurred at our foundry, but from our immense plant sufficient has been saved to enable us to supply all our customers with the usual promptness, and they may fully rely upon our giving to all their requirements immediate attention.  
Yours very truly,  
A. D. FARMER & SON TYPE FOUNDRY CO.

VENEZUELA is about to be invaded by the ubiquitous Yankee. The National Association of Manufacturers has established a warehouse in Caracas, where the machinery and products of American firms are to be placed on permanent exhibition. A special commissioner has been in that country for the past year making the necessary arrangements, and the first shipment of exhibits was made from New York on December 14. Among the firms that have contracted for space we note manufacturers of addressographs, pencils, comptometers, cash registers, typewriters, etc. In several cases young men have been sent as representatives who will make use of the warehouse for the display of samples. It is said that the Government, newspapers and leading merchants of Venezuela have done all in their power to promote the enterprise.

C. M. STOEVE & CO., of Philadelphia, report business very good. They have divided up their business into departments, all in charge of young and enterprising managers, who are straining every nerve to make the respective departments produce best results. The business of the firm has grown very much during the past year, and in consequence the entire office room on first floor is to be one general business office, while a large room on second floor is to be allotted to the financial manager, bookkeepers, private offices, etc. This will enable their large corps of salesmen to each have a desk and also give ample space to each manager of his department. The firm expects to largely increase its business during this year. They have recently purchased the entire stock of George Anthony & Co., consisting of flat writings, book, news and manila papers, all of which stock will be offered to the general public at greatly reduced prices. This stock will approximate upward of twenty carloads, and great bargains are necessarily in store for the consumer.

MR. F. W. GOUDY, the designer of this month's cover, examples of whose decorative work have already been shown in these pages, has had no art training, and has simply practiced along this line at odd moments during the past two years in connection with his other work, which is that of bookkeeper. Having had no instructor, what he knows of designing has been obtained only by a study of good examples and by hard practice. Mr. Goudy's work has found some favor with the American Type Founders' Company, and he has sold this concern

designs for type and borders which will be brought out soon. He has just finished two complete sets of initial letters for the same company, and has other work in progress. His judgment in regard to form and proportion in lettering is good, his decorative designs well worked out, and his acquaintance with the printing business enables him to offer nothing but thoroughly practical designs. Mr. Goudy's drawing has shown great improvement since he first began, and it is safe to say that he will be heard from later with examples that will show even more progress.

THE efficiency of the staff of the well-known MacKellar, Smiths & Jordan Branch of the American Type Founders' Company has been strengthened by the accession of William A. Porter, who was manager for R. W. Hartnett & Brothers, also of Philadelphia, up to the time of his engagement by Manager E. P. Suter. Mr. Porter has a practical knowledge of printing, acquired before entering the employ of R. W. Hartnett & Brothers in 1885, since which time he has been justly rated one of the ablest and most successful salesman of printers' supplies of all kinds in Philadelphia. Mr. Porter carries with him to his new field of labor the best wishes and hearty support of a large number of business acquaintances. He was born in Shamokin, Pennsylvania, April 26, 1860.



WILLIAM A. PORTER.

TRADE with Venezuela and other American countries will be materially aided if the parcel post treaty which is being advocated by Frank B. Loomis, minister to Venezuela, is ratified. The people of the United States may then send to Venezuela through the ordinary mails packages of merchandise not exceeding twelve pounds in weight at the rate of 11 cents a pound. This is particularly important to the merchants of New York, Philadelphia and other eastern cities, who might easily work up a lucrative retail trade with Venezuela, and fill orders by mail, as is now done under our domestic fourth-class postal system. All of the large mercantile establishments in New York, Philadelphia, Chicago and other cities, says the *Chicago Record*, now have departments which carry on trade by mail. People in the country order from samples and send postal notes or checks in payment. In England, France and Germany this is carried on to a much greater extent. The British postal service handles twenty times as many packages of merchandise as that of the United States, and Great Britain has parcel post treaties with nearly all the civilized countries of the globe. The new arrangement will be exceedingly useful also for transmitting samples from manufacturers, wholesale houses and commission merchants in the United States to importers in Venezuela. At present no package of merchandise, however small, can be sent through the mails to Venezuela or any other South American country without first obtaining a consular invoice, which costs \$4, and then the package must be sent by express on the steamer, which is expensive and attended with a great deal of risk. The steamship people hate to be bothered with small packages, and make their rates high for the purpose of discouraging that sort of traffic. No package of any size containing samples or merchandise can now be sent to Venezuela or any of the other southern countries for less than \$7 or \$8, whereas when the proposed treaty is in force a suit of clothes or a dress



or a package of any sort of merchandise that weighs less than twelve pounds can be sent at the rate of 11 cents a pound. Mr. Loomis having started the ball rolling, the United States ministers in other countries will be instructed to negotiate similar treaties.

#### A QUICK ENGRAVING PROCESS.

WE give below an example of a plate made by a process which enables proprietors of country papers to produce illustrations in a rapid and quite satisfactory manner. It is the invention of Mr. Conger, of Linneus, Missouri. The plates are furnished with a prepared surface having the appearance of a half-tone screen, but are perfectly smooth until the etching is done. The drawing is made directly on the zinc with



a specially prepared ink, and the plate immediately placed in a bath composed of a weak solution of nitric acid, which etches it sufficiently in five minutes to make a plate similar to the one herewith presented. While this work will in no way interfere with the regular engraving business, it is of advantage for small country papers who desire to illustrate some special event and have not time to send to the larger cities for plates. Mr. O'Shaughnessey, of the *Chicago Record*, did the work on this example, which was his first attempt in this class of work.

ONE cannot tell another how to advertise, but one may be able to tell which road has the most mudholes, and where they serve the best meals.

#### BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ATTENTION is called to the advertisement of A. A. Kantor, manufacturer of envelopes, 194 William street, New York. He makes a specialty of envelopes and can furnish them at bottom prices.

THE Chicago Photo-Engraving Company is the oldest process house in Chicago, has always kept pace with the times, and is prepared today to give the best results in all lines of printing plates. 79-81 Fifth avenue, Chicago.

THE J. W. Butler Paper Company has just installed one of the new 50-inch automatic Brown & Carver paper cutters, furnished through Mr. J. M. Ives, the Western agent of the Oswego Machine Works, manufacturers of that well-known cutter.

#### HOW CAN YOU GET ALONG WITHOUT THESE?

Reducing glass, 3-inch, in metal frame, with handle, for ascertaining how far an engraving or drawing may be reduced with safety, and for ascertaining the effect which will be given by reductions of all kinds, \$1.50 net. Magnifying glass, 3-inch, metal frame, with handle, indispensable to every careful printer, \$1.65 net. Printers' dividers, for laying out margins, fixing gauges, imposing plate forms; a great time saver and mistake preventer; 85 cents net. For sale at all branches of the American Type Founders' Company.

#### IMPROVED HAND PRESS.

A new hand press, called the Improved, for use in printing offices and medium and small process engraving plants, has just been brought out by the manufacturers (of the Reliance half-tone press), Paul Shniedewend & Co., Chicago. The Improved press differs from the Reliance in this much, it being a less expensive press, and will come within the reach of all, two sizes being made. The manufacturers guarantee that a proof of a solid type form, full size of the platen, giving an even, sharp impression, without preparing the form by overlaying, can be made on this press, and also first-class proofs of half-tones can be made on them to a good extent. This press will be especially useful to printers where first-class proofs are required of type forms mixed with half-tone cuts, as the half-tones will show up as well as if made ready on a job or cylinder press. Illustration and a more complete description will appear in a later number of THE INLAND PRINTER.

#### THE DEXTER FOLDER.

The Dexter Folder Company illustrate in their advertisement in this number another of the most successful machines now added to their already long list, "The Dexter Jobbing Point-Feed Book Folder." This machine can also be fed to guides and is equipped with all the latest improvements. The adjustments are extremely simple and the changing from one size to another is only a matter of a few minutes, and in changing from three or four fold work to two-fold or eight-page work is but a question of half a minute. One advantageous improvement is the delivery at the second fold, which enables eight-page sheets to be folded from the smallest to the largest sizes of the machine, instead of the old "tipping in" arrangement which only permitted half of the largest sheet to be folded into eight pages. A perforating attachment is also supplied for preventing buckling or wrinkling on heavy glazed or calendered

paper. This attachment is indispensable on that class of work. This machine is by far the most profitable one for a jobbing plant, being adapted for the greatest variety of book and pamphlet work over that of any other style machine.

#### DWIGHT BROTHERS PAPER COMPANY.

Dwight Brothers Paper Company have just taken quarters at 61 and 63 Plymouth place, Chicago, occupying the entire building. They carry a complete line of paper, cardboard, envelopes, etc., making a specialty of the finer grades of book papers. They also handle, and will continue to make a specialty of the celebrated "American" enameled book paper, which became so well known during the time it was pushed by the old American Paper Company. The quality of this paper will be sustained, and the new house be able to furnish it in any quantity and on the shortest notice. The advertisement of this firm appears upon another page of this issue.

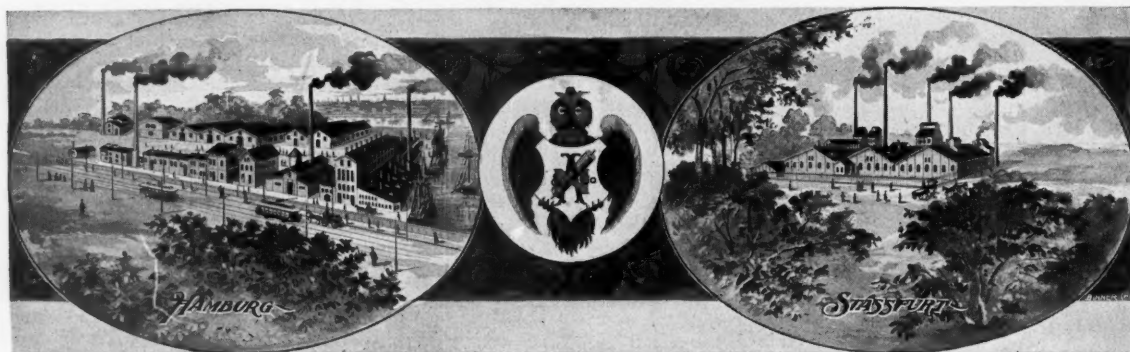
#### A RELIABLE INK SPECIMEN BOOK.

The Specimen Printing Department of the American Type Founders' Company has just completed a beautiful ink specimen book showing over one hundred and forty different colors

features are noticeable: Saving of 50 per cent in room, as caps and lower case are together. The lay of both caps and lower case are the same. Only one case to shift when making a change. Having a slat slightly raised as a projection to place a "stick" or hold the copy. Bringing the e box nearer the hand. No reaching up to the cap case. All spaces and quads being nearest the hand, and many others. It is the invention of Mr. W. N. Clapp, a New York printer, and will doubtless have a large sale. We learn that the F. Wesel Manufacturing Company has recently been appointed New York representative of Barnhart Brothers & Spindler, type foundry, of Chicago.

#### THE NEW WETTER NUMBERING MACHINE.

On page 684 appears an advertisement of the newest numbering machine, manufactured by Joseph Wetter & Co., Brooklyn, New York, which is so far ahead of the other machines made by that company that the manufacturers claim they have now reached perfection. The illustration accompanying the advertisement will give readers an excellent idea of the device, which in some respects is remarkable, as it has no plunger, no "No.," no friskets and no periods. It numbers consecutively from one to one million without attachments of any kind and



Factories in which Albert Nathan & Co's Printing Inks are made.

of printing inks and bronze powders supplied by Albert Nathan & Co. These inks are made in Germany, but the firm has a plant in New York for the convenience of its general selling agent in matching colors and supplying inks for special purposes. This is a particularly valuable book, because it is printed with the inks such as are in stock and for sale at all branches of the big type company, and the results are such as every printer can obtain for himself if he uses the Nathan inks. Every specimen is the result of a single impression only; no manipulation of colors was permitted; if an ink developed any defects it was rejected. Special attention was given to working qualities as well as color, and the inks are shown on appropriate papers. The result is a most valuable guide to the printer who has to select colors. The cover design is after a design by Will H. Bradley. The inside plates are by Fleming and Binner, with half-tones by the Gill Engraving Company and Crosscup & West. Obtainable from the nearest branch of the American Type Founders' Company. Attention is directed to the two-page ink advertisement in another part of this magazine.

#### A NEW TYPE CASE.

The F. Wesel Manufacturing Company, ever solicitous of the interests of the printers, have succeeded in securing a type case that must appeal to all whose attention is called to it. Like many other good things which this enterprising firm has launched upon the market, it is christened the "Success," and will doubtless well merit the name. Space will not allow us to enumerate all the good points of this case, but the following

with no possibility of any break in the consecutive count. It can be used for numbering any printed matter desired, and its small size makes it very convenient for placing in forms where space is scarce. The reputation of the Wetter Company is such that purchasers can rest assured that no machine turned out by them will prove anything but every way satisfactory. Their newest machine will no doubt meet with immediate success, as have all others preceding it. If you need anything that pertains to numbering machinery, remember that this firm makes a specialty of this, and you will make no mistake in selecting goods of their manufacture. Full particulars of this wonderful bit of mechanism can be obtained on application to the manufacturers.

#### THE CAMPBELL "CHRISTMAS GREETING."

It is doubtless discouraging to photographers who for years have been striving to reproduce the colors of nature with their cameras to witness the success attained in this direction by the printers. With the advent of the half-tones the three-color process was evolved, and this gave an impetus to producing natural colors, which called into action all the inventive minds among the press manufacturers for a press with the greatest ink distribution, delicate impression power and of absolute register. Numerous presses claiming to possess these points of merit have been placed upon the market, but it has undoubtedly fallen to the lot of the Campbell Printing Press Company, in its construction of the "Century," to be the fortunate firm to finally produce a press which has all the essential qualities

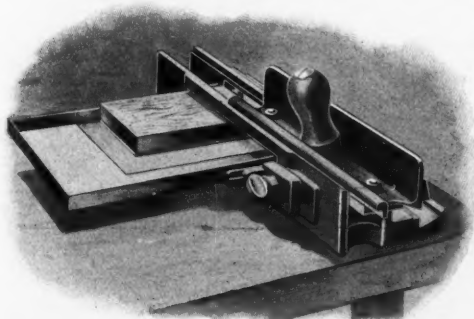
for this class of work. No further proof could be required by any printer, however particular or conservative in this respect, than the handsomely executed "Christmas Greeting" which this firm has been distributing during the holidays. The work



was done by the Bartlett Company, and consists of two large half-tone productions on a single sheet, one in three-color and the other in black. Here the delicacy of impression, the smoothness of inking and the absolute precision of register combined gives an effect which makes it an acknowledged work of art. In view of the perfection with which machinery must be built to produce such beautiful work, it is but natural that the Campbell Company are enthusiastic over their success, and are anxious that every printer shall avail himself of the process which they have discovered and which they have placed at his disposal.

#### EVERY PRINTER NEEDS ONE.

The illustration herewith gives a good idea of one of the best and most useful tools ever invented for the printing office and pressroom. It is called the Challenge Type-High Machine, and the special object of the invention is to enable the printer to make cuts or electrotypes exactly true and even. Plates that are mounted on wood are liable to become warped or higher than type. It will readily be seen by reference to the cut that the electro or block is placed face downward on a galley and passed through the machine; the planer, which carries a special double hand-cut file, is moved back and forth over the cut until



it comes out the correct height. The plane is also used for squaring such blocks as may be out of true. The machine is not an experiment. Many first-class printers testify to its utility. One says, "You could not buy it back at any price; it saved its cost in one week." Another says, "We use it every day, and now can't keep house without it." "We consider the cost but a trifle when compared with its usefulness." It is made by the

Challenge Machinery Company, Chicago, and is for sale by all type foundries and dealers. Write for descriptive circular and further particulars.

#### DISFIGURING FIGURE WORK.

Many jobs and ads. are botched by using wrong font fractions. Very often this is unavoidable, but a glance at our Specimen Book will show a variety of job face accents which makes botch work inexcusable. We have just added De Vinne

$\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{1}{3}$   $\frac{2}{3}$

$\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{1}{3}$   $\frac{2}{3}$   $\%$

$\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{1}{3}$   $\frac{2}{3}$

Fractions, all sizes from 6 to 24 point, inclusive, at 50 cents per font; De Vinne Condensed and Quantell Fractions, all sizes from 6 to 24 point, at 50 cents, and 30 and 36 point at 75 cents per font. Send orders to nearest branch of the American Type Founders' Company.

#### PREMO CAMERAS.

These popular cameras are made in so many different styles that it would be impossible to tell all about them here. The makers have, however, prepared a beautifully illustrated catalogue that they would be glad to mail to anyone interested, upon request. A letter to the Rochester Optical Company, 25 South street, Rochester, New York, will be promptly answered.



The "Premo" cameras have the finish, the late improvements, the lenses, the workmanship to make them exceedingly popular, and the large sales fully attest their many good qualities.

#### AN INDESTRUCTIBLE BLANK BOOK COVER.

The first practical improvement in a blank book cover in many years has lately been invented by Mr. Tony Faifer, superintendent of the binding department of The Henry O. Shepard Company, Chicago. It comprises many features heretofore unknown in blank book making. In order to produce a first-class blank book it has always been considered necessary to get the best of linen thread for sewing. With this book, sewing is entirely done away with. The next requisite in making a book by the old method was to buy the very best glue to apply to the back. No glue is required for the new book. Tar board was also needed in making the book the other way. In Mr. Faifer's invention this is entirely discarded. Leather and paste were also articles much needed in making books on the old plan, but in the invention under consideration these materials also are entirely unnecessary. When all the above materials are discarded, one would naturally suppose that the blank book maker's occupation would be gone, and it might as well be when the price at which blank books have been made in the last few years is considered. There is so little profit in the work at present that it is a wonder how those in the business make a living out of it. Prices are lower today than they ever have been, notwithstanding the fact that leather has advanced fifteen per cent in the past year, to say nothing of other materials which enter into the manufacture of the books, which have



also appreciated in price, although not to such a great extent, perhaps, as leather. Blank books should cost more instead of less than some years ago, if their makers desire to make any profit at all. It is strange that blank book makers do not take into consideration the added expense they are put to in manufacturing at the present day, and make their charges for work in accordance therewith, instead of cutting prices as is being done every day. It is said that an eight-quire plain country record, medium size, bound in county record style, extra hubs, with fronts, was considered cheap at \$13 eight years ago. A book of this kind can today be bought for \$9.50, although the price of all materials used in the manufacture is much higher, and labor is no cheaper. The actual cost of a record, as above mentioned, is about \$8.70 net, in Chicago. Can the manufacturer make any money at this rate? The time, therefore, seems to be ripe for a radical change in blank book making, and it is the opinion of many who are in position to judge, that the "loose-leaf system" of accounting opens the way and bids fair to be adopted by all blank book users. No book made in this style has more advantages than the "Indestructible Blank Book Cover" invented by Mr. Faifer, which is guaranteed to last a lifetime, and is especially adaptable to this system. Full information concerning it can be had by addressing the inventor.

#### SOMETHING TO BE PROUD OF.

Sixty-eight years is a longer time than most men are privileged to look back upon, and yet that is just the length of the business career of Mr. Loring Coes. It was in 1830 that he established, at Worcester, Massachusetts, the manufacturing

business that is now so well known for its superior products in the line of machine knives. And yet today Mr. Loring Coes is to be found in the offices and workrooms of his plant, actively engaged in the details of management and lending his valuable advice wherever it will promote improvements in processes of manufacture. In addition to the satisfaction of surveying upon a lifetime of usefulness and of success in business, Mr. Coes enjoys the proud title of great-grandfather. The young man who is to furnish the trade with micro-ground knives in the latter part of the twentieth century appears in our illustration. His outfit indicates a readiness to do business that may well make his parental predecessors apprehensive for their tenure of office. One

of the results of this continuity of management in the hands of one family over so long a period is to be seen in the perfection attained in the manufacture of the Coes knives. Many thousands of dollars have been expended in experiments with materials. Today sixty-five per cent more steel than in the old knives enters into the cutting edge of the Loring Coes knives. Then again, a Swedish Siemens-Martin steel is used for backing, in place of the old-fashioned iron or Bessemer steel, which was so springy that it ran off or sprung away in heavy cuts. The hardening is performed by a patent thermostatic process. All this care assures a stiffness, temper and durability of edge that cannot possibly be obtained by the ordinary methods of manufacture. The micro-ground surface is secured by special finishing tools of phenomenal accuracy. Bearing these facts in mind, it is little wonder that the popularity of the knives in the paper, printing and bookbinding trades has grown apace. In fact, the output of the firm has been doubled in the last

decade, and for seven years past, in spite of universal business depression, it has been necessary to run steadily on overtime work.

#### NEW LIGHT UPON THE MOST INTERESTING OF SUBJECTS.

"There are books, and there are books, but we have just finished the examination of one which deserves more than a mere passing mention, for within its ample covers a number of the greatest scholars of England, Germany, and of our own land, give to the world the result of their scientific research and earnest logical thought upon that most interesting of all subjects, the world's history—for centuries of time its only history—as found in the Bible; and that Bible's message to the world.

"This is an age of investigation; dogmatic assertion is not argument, nor is dumb acceptance a real belief. There is a better hope for the earnest, sincere doubter, though in error, than for the careless, unreflecting conformist. While on this earth we can only strive for truth. Its profoundest volumes are alike beyond earthly vision and mortal reason. But the love of knowledge is heaven-sent, and in 'The People's Bible History' this spirit of the dawning twentieth century is frankly met and without pharisaical repulse. And what a splendid array of mighty minds illumine these pages with their best thought!

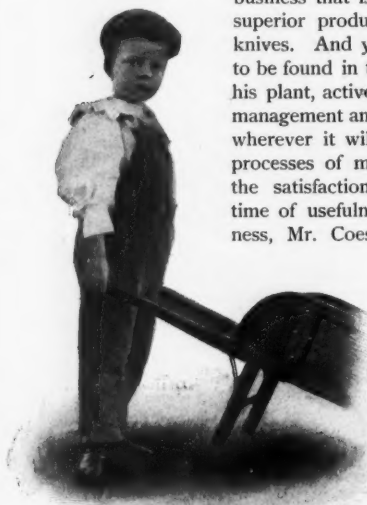
"The Rt. Hon. William Ewart Gladstone points with the unerring finger of logical deduction over the wide fields of sacred and secular history. The Rt. Rev. Dean Farrar, of Canterbury, brings to bear the light of scholarly research upon the Hebrew account of the creation, as compared with the writings of other ancient nations. A celebrated professor of Queen's College, Oxford, who has devoted his life to the study of the disintegrated ruins, tablets and records of prehistoric peoples, shows the origin, connection and historical value of the more ancient sacred scriptures. The Rev. Dr. Edward Everett Hale, of Boston, turns the searchlight of contemporaneous history and archaeology upon those, so-called, 'Four Silent Centuries,' between the old era and the new.

"Thus do seventeen of this century's authorities contribute, in as many sections, the treasures of archaeology, history, science, and philosophy to this volume, and so, with missing data supplied, important statements verified, great truths upheld, and the whole arranged in consecutive order, mankind has, *for the first time*, a Bible History (*not* a mere commentary, but a consecutive and complete history), at once convenient, comprehensive, interesting and accurate. The origin, the preservation, the unification of the different books of the Bible are made plain and their message to mankind is presented in the light of collateral truths.

"For instance, it is a satisfaction to read of the 'Moabite Stone,' whose thousand graven words speak like a far-echoing voice from the dim past, telling clearly a story of persons who 'once upon a time'—lived—their little lives here on this round earth, which was the all-important sphere to them, 2,800 years ago. Their record of the Moabitish rebellion against the Kingdom of Judah corroborates the Biblical account, and 'tis an added pleasure to find in the volume before us a full-page photograph of that silent, faithful witness, the original of which is now in possession of the French Government. A map showing the site of the ancient city where this stone was recently found, completes the realism of the impression.

"The book is vivified with abundant illustrations. These are from photographs of historical localities as they appear today, or of important actors in those life dramas, as they are painted by the great masters. Its maps are newly revised and accurate. A most thorough and conveniently arranged index adds to the ready usefulness of the work.

"In the midst of a rich harvest of clover blossoms and violets it would seem ill-humored to cavil at the occasional nettle.



If Dean Farrar is here and there a bit technical, we can overlook this, when so much of his abundant wisdom is plainly and beautifully expressed. If the rhetoric of Doctor Gunsaulus' easy-flowing, well-balanced sentences is now and again a trifle brilliant, surely this were better than to restrain too much this most beautiful characteristic of his scholarly style. In fact, the charm and value of this work lie in this, that the laboriously acquired and carefully adjudged knowledge of the scholar is found side by side with the more intuitive perceptions and spontaneous utterance of inspired genius, and each, where these special attributes are most valuable.

"The People's Bible History" has been called a 'revelation revealed'; a book that must inevitably become an integral part of every library, old and new. It must interest alike the teacher and the student, the believer and the doubter.

"There is a fearless fairness about it that commends it to every sincere searcher for truth."—*Evening Lamp*.

It is a pleasure to announce that the work above referred to can now be obtained at all book stores and booksellers generally, or will be mailed or expressed prepaid direct by the publisher, Henry O. Shepard, 212-214 Monroe street, Chicago, from whom all information can be obtained. If you cannot find it on sale at your store, advise him and full particulars will be sent. See advertisements on pages 706 and 707, which will give you a good idea of the scope of this grand work.

#### THE BRITTON PRINTING COMPANY, CLEVELAND.

A revolution in the printing business. So it may be termed, and properly, in the case of The Britton Printing Company, of Cleveland, Ohio. The strides of progress made by this firm during the past five years have been phenomenal. It has only been this number of years ago when the reorganization of the old firm of the Clark-Britton Printing Company took place, the



new and present firm adopting the name of The Britton Printing Company, and since which time the onward march has been one of steady progress and improvement, and today this firm is one of the foremost in the printing and stationery business in Cleveland. We give herewith a view of their present new quarters

on Erie street, a building especially erected by them and adapted to their line of work, having large free floor area and an abundance of light.

The work of this firm has attracted wide attention, owing to its superiority, and it may be stated that there are few, if any, firms doing a finer and a better class of work. Their printing is restricted almost entirely to fine half-tone printing and color-work, and the fact that they have been running their plant night and day for the past two months in order to keep up with their work, with sufficient orders on hand to run at full capacity for the next two months, would indicate that their work is being appreciated in a substantial manner. The addition of a new press, just being erected, still further increases their press-room facilities. Their plant today is the most complete in every department of any printing house outside of New York or Chicago, the machinery all being driven by direct-connected motors, placing the cost of production at a minimum and insuring cleanliness, an important factor in the production of high-grade printing.

The management of the business is under the direct charge of Mr. E. F. Hamm, the secretary and manager of the company, who has held the same position since the reorganization of the firm, who is an energetic business man with the necessary push and ambition to be in the foremost rank. The printing department is under the supervision of Mr. James E. Doyle, with Mr. W. E. Bicknell in charge of the stationery and office supply department. The success of this firm lies in the fact that there are willing hands always ready to please and to grasp opportunities when offered. We predict for them further success, and wish them an abundance of prosperity.

#### WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

#### AT AUCTION.

FOR SALE, AT AUCTION—On Monday, March 21, at 12 o'clock M., one newspaper press, one book press, one card press, and various pieces and patterns, the property of The American Printing Press Company, now on fourth floor, 33 to 43 Gold street, New York City, will be sold at above address to meet charges and expenses.

#### BOOKS.

EARHART COLOR PRINTER—Never been used; cost \$10, will sell for \$7 F. O. B. EUGENE C. CASE, Benzonia, Mich.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price \$1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of "The Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, \$1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

GET THE EMBOSSESSER'S GUIDE and emboss it yourself. It tells you all about embossing; three different ways of doing it. How to make embossing composition at 10 cents a pound. Contains very valuable ink recipes, color schemes, etc. Every printer who is a printer should have one. Send today. Price, \$1.50. MACHRIS EMBOSSESSING & MFG. CO., Kokomo, Indiana.

PRINTERS' Book of Recipes contains zinc etching, stereo-typing, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for \$3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

PRINTERS' TRADE SECRETS.—Directions for photo-engraving, zinc etching, coating chalk plates, simple tint grounds, embossing, mixing colors, inkoleum, printers' varnish, padding glues, and many other valuable recipes. Illustrated. 50 cents. Table of contents for stamp. A. GAINES, Mendon, Mich.

## BUSINESS OPPORTUNITIES.

**FOR SALE**—A job printing office and book bindery in Iowa. Good opening for paper. Price, \$3,500; half cash, balance on time. "F 228," INLAND PRINTER.

**FOR SALE**—A small show printing plant, now doing a nice business. An excellent chance for a practical man to get rich. "F 243," INLAND PRINTER.

**FOR SALE**—A well-equipped country newspaper and job office (circulation 800) in best town in Northwest; \$1,500; part cash and time; good reasons for selling. "F 201," INLAND PRINTER.

**FOR SALE**—Finely equipped job plant in Indiana gas belt. Cylinder press, two jobbers, good engine, paper cutter and plenty of type faces. Will sell cheap for cash. Great bargain. Don't write unless you mean business. Good reasons for selling. Jobwork averages \$175 per month. Further information of interest can be had by addressing "F 230," INLAND PRINTER.

**FOR SALE**—One-third interest in printing business, with position as manager; \$1,000; snap. "F 204," INLAND PRINTER.

**FOR SALE**—Plant and good will of large photo-engraving establishment in New York City; doing a lucrative business; fully equipped for doing all classes of illustrative work. Address INLAND PRINTER, 150 Nassau street, New York City.

**FOR SALE**—Sixteen-year-old Republican Weekly and Job Office, paying \$1,500 annually, in populous Republican county; town has 1,000 population, bank, waterworks, liberal advertisers, fine residences; sold twice for \$1,000—\$750 if taken this month. "F 253," INLAND PRINTER.

**FOR SALE**—Small, well-equipped bindery, with good run of business. Price low and terms easy. "F 229," INLAND PRINTER.

**FOR SALE**—U. S. Patent 584,994—extension furniture for printers—easily set to pica as will of compositor; saves compositor's time, office room and cost of material; secures accuracy of blank space and increases profits on all classes of work. Will sell outright or on royalty basis. Address WILLIAM E. ELA, 20 Wheatland street, Somerville, Mass.

**JOB PRINTING OFFICE FOR SALE**—In hustling, bustling city of 16,000, in central part of New York State. Everything modern. Excellent trade. Cheap for cash. Other pursuits. "F 234," INLAND PRINTER.

**PARTNER WANTED**, in established Sunday paper; city of 40,000; young man who is a printer and editor preferred. "F 219," INLAND PRINTER.

**PRINTER, binder, or financial man**, to take interest in an up-to-date printing, ruling and blank book manufacturing plant. Has doubled in three years. Located in live business center of 50,000. No opposition. Party must have \$7,500. "F 246," INLAND PRINTER.

**TO PUBLISHERS**—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

**TYPE FOUNDRY FOR SALE OR TO LEASE**—An opportunity to engage in the type founding business is offered in the California Type Foundry, San Francisco, which is for sale or to lease. The business was established by the late Jerome B. Painter in 1866, and within the past two years has been developed to a considerable degree. Matrices for new faces, among which are Ronaldson Old Style, De Vinne, Jensen Old Style, etc., have been added. The present proprietors have other interests demanding all their time and attention, and the type foundry will be sold cheap. An excellent opportunity is offered to secure a business already established and its good will, which is valuable, at much less than cost.

**WANTED**—Partner with \$1,500 to take interest in weekly paper; good location. "F 256," INLAND PRINTER.

**\$110 cash buys a Specialty Electrotpe Foundry (mail business)**. Trade established and rapidly increasing—\$10 to \$20 per week. "F 216," INLAND PRINTER.

## FOR SALE.

**A CAMPBELL PONY**, 20 by 26, in good condition, sold at a bargain. Address W. F. WEBER, Fond du Lac, Wisconsin.

**FOR SALE**—Router, trimmer, circular saw, Daniels planer, dovetailer, buffer, drill, with countershafts, belting, and all tools, warranted in good working order and condition. Correspondence invited. RACINE & BROWNELL, 350 Dearborn street, Chicago.

**FOR SALE**—Two Thorne typesetting machines; latest improvements, good as new; together with 3,500 pounds new type and complete plant; will sell on easy terms or trade for first-class cylinder press. Address, "BROWNIE," 94 Washington street, Chicago, Ill.

## HELP WANTED.

**WANTED**—A thoroughly first-class stone man (union); one experienced in color register work. Must also be a first-class job printer. Steady work. THE CARSON-HARPER CO., Denver, Colo.

**WANTED**—Traveling men who visit printers to handle our new Patent Gauge Pins as a side line. They take up very little room, and they sell on sight. Just what they want. J. W. EGGLESTON, 27 South Fourth street, Minneapolis, Minn.

## SITUATIONS WANTED.

**A FIRST-CLASS make-up, lock-up and all-round printer** desires steady situation. "F 217," INLAND PRINTER.

**A GENTLEMAN** of unquestioned executive ability, with twenty-five years' practical experience in printing, lithographing and blank book making in some of the largest establishments in the country, who believes in giving the strictest attention to every detail, is desirous of making a change, and would like to correspond with some large printing establishment, requiring the services of a thoroughly reliable business manager or superintendent. Can invest some money if business is satisfactory. Address until March 10, SAMUEL J. WHITTEN, 273-281 St. Clair street, Cleveland, Ohio.

**A ALL-ROUND newspaper artist** desires position; chalk plates or pen and ink; cartoons, portraits, etc.; moderate salary. "F 241," INLAND PRINTER.

**A No. 1 PRESSMAN**, non-union; can do any class of work, including three-color process, or take charge; no objection to country. "F 220," INLAND PRINTER.

**A PRACTICAL PRINTER**, possessing good executive ability, competent to estimate, and thoroughly conversant with all details pertaining to the manufacture of a book or magazine, desires position as manager or superintendent. Reference furnished. "F 214," INLAND PRINTER.

**A THOROUGH**, practical half-tone and line photographer, with best of reference, strictly reliable and competent to take charge of plant, will be open for position February 1. "F 242," INLAND PRINTER.

**BOOKBINDER**—Forwarder, finisher and ruler; understands estimating; can take charge of bindery; sixteen years' experience. "F 205," INLAND PRINTER.

**CYLINDER PRESSMAN** wants situation. Strictly sober, and capable of doing first-class work. Good references. "F 222," INLAND PRINTER.

**JOB COMPOSITOR** with nine years' experience in New York city and country offices, and experienced in management, presswork, stonework, etc., desires situation in well-equipped office. Best references. "F 231," INLAND PRINTER.

**L INOTYPE OPERATOR-MACHINIST** wants situation. All references. Can erect machines. WM. BALLARD, 29 Smith place, Columbus, Ohio.

**POSITION** as general forwarder and casemaker. Can give reference as to sobriety and workmanship. "F 233," INLAND PRINTER.

**SITUATION WANTED**—By a first-class cylinder pressman; fifteen years experience; No. 1 on catalogue and half-tone work; country office preferred; can give good reference. "F 202," INLAND PRINTER.

**SUPERINTENDENT**—A man, understanding all branches of the printing business, open for engagement. "F 235," INLAND PRINTER.

**UP-TO-DATE PRINTER** wants situation. Young man with ten years' experience. Strictly sober. "F 245," INLAND PRINTER.

**WANTED**—By a practical newspaper printer, situation as foreman, make-up, ad. man or Thorne machine operator; sober, steady, reliable, union man; has situation at present, but desires to change; if machine job, can furnish justifier and attendant. "F 203," INLAND PRINTER.

**WANTED**—By up-to-date artist and designer, who is also a practical printer, position with high-class printing and publishing house, in North or East. Best references. Correspondence solicited. "F 238," INLAND PRINTER.

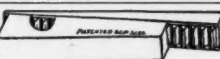
**WANTED**—Position as foreman in country office, or all-round jobwork. Experienced. "F 236," INLAND PRINTER.

## MISCELLANEOUS.

**AARON DIED BEFORE THE HALLETT PROCESS** was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **cloth effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

**A DAMSON TYPEWRITER PRESS CO.**, of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

**ANYBODY CAN MAKE CUTS** with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.



**BOX of 3 dozen these quoin keys**, with key, \$2.25. Money back after one week, if you want it. Refer to Am. T. F. Co., Union Paper Co., or Kingsley Paper Co., Cleveland. H. E. CARR, 214 Seneca street, Cleveland, Ohio.

**CHALK PLATES RECOATED**, only 1/2 cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.



## MISCELLANEOUS.

**CHALK PLATES THAT PLEASE!** By using the Bell standard plates you certainly will save money. **Positively no infringement.** From 50 to 70 per cent reduction in cost by having your old plates recoated. Write us. **HIRK MANUFACTURING CO.,** Cleveland, Ohio.



**EGGLESTON'S PATENT GAUGE**  
PINS are the best made. Send 10 cents for a sample set of three. **J. W. EGGLESTON,**  
27 South Fourth street, Minneapolis, Minn.

**OILBOARD** for thin spacing. Can be used more than once, and can be cut on ordinary lead cutter; 100 feet, 50 cents; samples, 10 cents. **C. C. CRAVEN,** 879 Crawford street, Cleveland, Ohio.

**PERFECT REGISTER GAUGE** for all book forms; marked in picas; a form gauge that will do the work. Everlasting. \$1.15 by express. **GEORGE A. SUMMERS,** Bloomington, Ill. References: Pantograph Printing and Stationery Co., largest publishing house in central Ill.

**PRINTERS, BE PROGRESSIVE—Use Acme Ink Reducer.** Prevents ink from picking the surface off any paper, lays ink smooth on all cuts. Recommended by experienced I. P. P. U. pressmen. Send 25 cents for sample pound and prices. Try it. **ACME COMPOUND COMPANY,** Elkhart, Ind.

**STEREOTYPE OUTFITS** for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50. Also, **White-on-Black and Granotype Engraving Processes;** plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of \$1. Circulars and samples for stamps. **HENRY KAHR,** 240 East Thirty-third street, New York.

**THE OLDEST  
PROCESS HOUSE  
IN CHICAGO.**

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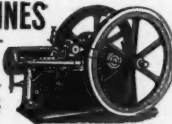
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A COMPLETE SET OF SAMPLES FREE.

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Rail Road RED and PURPLE Copying Printing Ink 60 Cts. per pound.  
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Requires no attachments of any kind.  
The only **absolutely perfect** device of its kind ever invented.  
Numbers consecutively from 1 up to 1,000,000.  
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It is strong, compact, durable and very simple.  
The only type-high machine practicable for all uses.  
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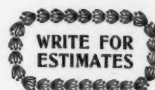
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PUBLISHERS,

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FULL INSTRUCTION AS TO ITS CARE AND REPAIR.

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EVERY OPERATOR SHOULD HAVE THIS BOOK.

This book has been prepared by a printer for the use of printers, and everything is treated from a printer's standpoint. By following its instructions any competent operator can handle his own machine or run a plant of Linotypes.

The book contains 110 pages, is handsomely and substantially bound in cloth, and is 4¼ x 6½ inches—convenient size to carry in the inside coat pocket.

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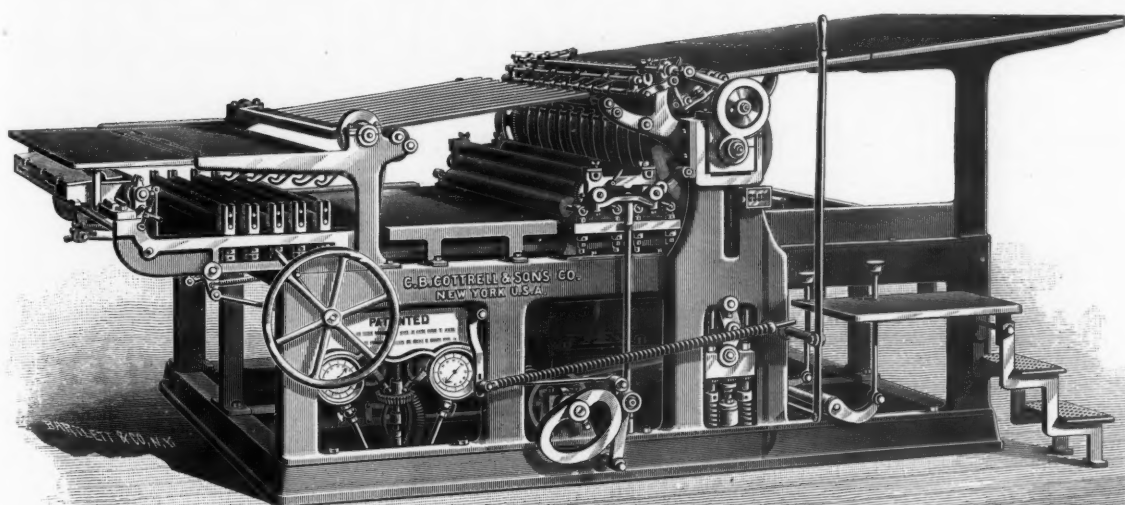
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It was Seneca who pointed out eighteen hundred years ago that wisdom consists not in seeing what is before your eyes, but in forecasting the things which are to come.

The formula for wisdom has not since been changed. It is still the same. It is the printer who looks ahead today who is the wise man. He is the printer who realizes these three things:

FIRST.—That no one sends you work for a new press until you *own the press*. The public is not helping you to buy new machinery. They will patronize you according to your facilities. Their patronage is sometimes less than your facilities, but never more.

SECOND.—The wise man does not buy the press he needs today; but rather the *press he will need a year or two hence*. Have something that you are constantly reaching up to.

THIRD.—Remember that in buying the Cottrell Press you have the judgment of thousands of successful printers behind you. Reputation can only be bought by time and worth. Especially there must be the element of time. The Cottrell bears the same relation to other presses that rare old wine bears to chemically aged wine. *A reputation prematurely forced is worse than none.*

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**THE QUEEN CITY PRINTING INK CO'S INKS**  
are "right in it" as to working qualities, fineness, and  
all things that go to make a superior grade of goods.

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Branch—345 DEARBORN STREET,  
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We respectfully solicit your orders.

# R. HOE & CO'S Two-Revolution Four-Roller and Two-Roller..... Presses

With Front Fly (clean side of sheet to the fly), Patent Front Delivery (delivering sheets printed side up), or Back Delivery.

Always New.

Always Improved.

Always at the Head.

## As Near Perfection as Human Heads and Hands can Devise.

Washington, D. C., Nov. 26, 1897.  
MESSRS. R. HOE & CO., N. Y.  
*Gentlemen*,—I have now in use four cylinder presses of your make, two of which I have had for twelve years. I have experienced no trouble in any respect with them, and consider them as near perfection as human heads and hands can devise; in what manner they can be improved upon is difficult to conceive. I have always found it a pleasure to transact business with you, and your simple word is all the guarantee I ask.

Respectfully yours,  
BYRON S. ADAMS.

## Always in Good Condition.

Salt Lake City, Utah, Sept. 30, 1897.  
MESSRS. R. HOE & CO., N. Y.  
*Gentlemen*,—We have been using one of your **Two-Revolution Four-Roller Presses** for ten years. It has given the very best satisfaction, and we have no hesitancy in saying that it is in as good condition today as the day it was set in motion. We get sufficient speed from it consistent with first-class work. Yours very truly,  
GEO. Q. CANNON & SONS CO.

## No Wear-Out to Them.

New Haven, Conn., Sept. 27, 1897.  
R. HOE & CO.  
*Gentlemen*,—We have used your **Two-Revolution Presses** for ten years and hope to use them as many more. There is no "wear-out" to them. \*\*\* Yours very truly,  
THE PRICE, LEE & ADKINS CO.

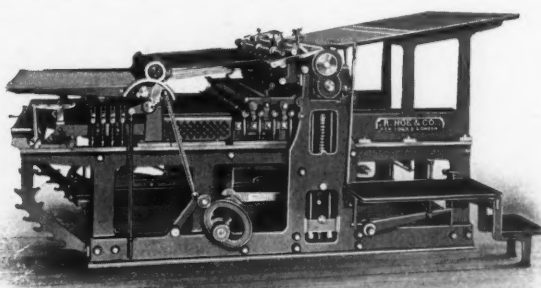
## Entire Satisfaction.

Louisville, Ky., Sept. 25, 1897.  
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*Dear Sirs*,—The *Western Recorder* has been printed for seven years on press we bought from you. It has given entire satisfaction. BAPTIST BOOK CONCERN.

## Never Break Down.

"The Country Gentleman."  
Albany, N. Y., Nov. 8, 1897.  
MESSRS. R. HOE & CO.

*Gentlemen*,—After more than fifteen years of constant use of your **Two-Revolution Presses**, we are glad to say that we consider them really wonderful in excellence of construction. They operate to perfect satisfaction and run for years and years without requiring any repairs worth speaking of. It is not merely that they never break down; more than that, they do not become shabby anywhere; there is no jar or lost motion; the register remains perfect; and the lines at the foot of the page, which with the presses we formerly used wore out after running a couple of days, go through the edition now without any perceptible rounding off; we never think of changing them while running, or even of discarding the type in that position at the end of the run. We are deliberately of the opinion that we have never made any purchase of any kind which was, on the whole, more satisfactory than when we bought of you our first



## "A PERFECT MACHINE."

WE manufacture and supply PRINTING PRESSES to meet almost any requirement, from Newspaper Perfecting Machines, printing at the rate of 96,000 papers per hour, down to the Washington Hand Press. Two-Revolution, Stop-Cylinder, Lithographic and all varieties of Flat-Bed Cylinder Presses; also special machinery, Printers' and Lithographers' Materials, including

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| Galleys,                       | ● Lead and Rule Cutters,     |
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| Moleskin, Molleton and Flannel | ● Boards,                    |
| for Rollers,                   | ● Composition Kettles,       |
| Roller Skins,                  | ● Proof Presses,             |
| Rubber and Cloth Blanketing,   | ● Card and Ticket Presses,   |
| Tape,                          | ● Brass Rules and Dashes,    |
| Card and Paper Cutters,        | ● Composing Sticks,          |
| Linotype Metal Furnaces,       | ● Counters,                  |

and STEREOTYPING AND ELECTROTYPING MACHINERY in great variety.

## The Largest Press Works in the World,

with an experience of nearly a century in the manufacture of printing and other machinery, enable us to supply

## THE BEST AT MODERATE PRICES.

For efficiency and perfection of construction our machinery will bear the closest inspection. Taking these qualities into consideration it will be found cheaper than any other.

**R. HOE & CO., 504 Grand St., New York.**

Also Mansfield Street, Borough Road, London, England.

press of this most admirable build in the summer of 1882. We should have been greatly the losers by not making the acquaintance of this machine. For the purpose for which they are intended, they seem to be entirely beyond criticism. Sincerely yours,  
LUTHER TUCKER & SON.

## First Press Made Still Doing Good Work.

New York, Oct. 5, 1897.  
MESSRS. R. HOE & CO.  
*Gentlemen*,—We have used your **Two-Revolution Presses** since 1872. The first **Two-Revolution Press** with register rack was built by you for us, and is in use in our office now and doing good work. We have five of your **Two-Revolution Presses** running all the time, and think that any increase of speed would be at the expense of the work. Respectfully yours,  
MACGOWAN & SLIPPER.

## No Expensive Repair Bills.

Buffalo, N. Y., Sept. 24, 1897.  
MESSRS. R. HOE & CO.  
*Gentlemen*,—The **Two-Revolution Presses** which we purchased from you about fifteen years ago are still running and doing good work. We have been required to spend very little upon them for repairs during this long period of active service. Their speed is such that we have been enabled to get a very satisfactory amount of work from them, and on the whole they have given us complete satisfaction. WORLD'S DISPENSARY MEDICAL ASSOCIATION.  
R. V. PIERCE, Pres't.

## The Universal Verdict.

New York, Sept. 23, 1897.  
MESSRS. R. HOE & CO., N. Y.  
*Gentlemen*,—We take pleasure in stating that the **Two-Revolution Press** you sold us in June, 1893, as well as the balance of our presses, **all of your make**, have given entire satisfaction. In all our experience in high-class work we have never found a necessity for more speed than these presses give. Most respectfully,  
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New York, Sept. 27, 1897.  
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*Dear Sirs*,—We have had one of your **No. 7 Four-Roller Two-Revolution Presses** in almost constant use for about twenty-three years. During this period there has been very little repairing done, and it is still in fairly good condition. \*\*\* Yours very truly,  
WYNKOOP-HALLENBECK-CRAWFORD CO.

New York, Oct. 4, 1897.  
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*Gentlemen*,—We have been using your **Two-Revolution Presses** for more than ten years, and during that time have had no fault to find with them. They have given so much satisfaction, that we have, in the last few months, placed a new one in our establishment. Yours very truly,  
THE CHURCHMAN CO.





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PRINTING INK MAKERS,

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## THIS INK

is intended for such classes of mercantile work as Insurance Policies, Book Headings, &c., where hard paper is used, and a quick drying ink is necessary.

"We have used Levey's \$1.00 "INSURANCE POLICY" INK for the best class of Insurance and commercial work on hard paper, to our entire satisfaction."—THE DE VINNE PRESS.

## NOTICE TO PRINTERS.

The large popularity which our "Insurance Policy" Ink has obtained throughout the country, has led some manufacturers to imitate the same and offer an inferior article as "Insurance Policy" or "Policy Black." We beg to notify the Printing Trade that the name "Insurance Policy" is our Trade Mark, and was copyrighted by us under U. S. Letters Patent No. 12,306, and we will protect our rights in same. Don't buy an imitation article when you can get the genuine.

In order to give every Printer in the United States an opportunity to test this ink, we make the following offer: On receipt of One Dollar we will send one pound, expressage prepaid, to any part of the United States.

THIS SHEET PRINTED WITH \$1.00 "INSURANCE POLICY."

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*Campbell Printing Press & Mfg Co.,*  
*Metropolitan Building,*  
*Madison Ave.,*

*Builders of*  
*Sheet Printing, Web Perfecting*  
*and Paper Folding Machinery.*

*New York,*

Nov. 16th, 1897.

The Frederick H. Levey Co.,

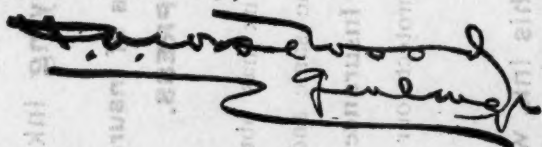
#59 Beekman St.,

New York.

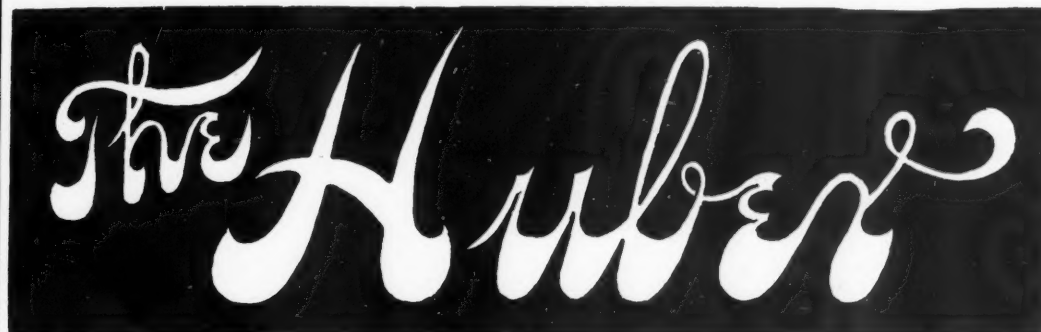
Gentlemen:-

We take pleasure in sending you by bearer two sheets of the work done on the No. 1 "Century" at the American Institute Fair. When the conditions under which they were produced are considered, the work has been pronounced by such experts as A. E. Chasmar, Louis H. Orr, Thomas Knapp of Chicago and others as being not only highly creditable but remarkable. We desire to bear testimony to the excellence of the ink furnished by your House; it worked in a highly satisfactory manner on every speed at which the press was run, and the absence of "offset" on the heavy forms was commented on by every practical printer who saw the job being run.

Yours sincerely,



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These are its Jewels:

**Crank Movement**—Doing away with all cam gears, springs, centers. Running without jolt or jar.

**Bed Motion**—Giving ease of motion, firmness, long life, simplicity.

**Insures** better distribution, better impression, better register; and, therefore, better work.

**Economy**—No breakage, no repairs.

**Pyramid Distribution, Brake, Back-up Motion and Four Tracks.**

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**Perfectors....Two-Revolution....Two-Color.** *Smallest, 24 x 31. Largest, 48 x 69.*

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**FULL TOOTH REGISTER RACK**, entire stroke of bed insuring absolute register at any speed.

WE ASK YOU TO INVESTIGATE THE HUBER.

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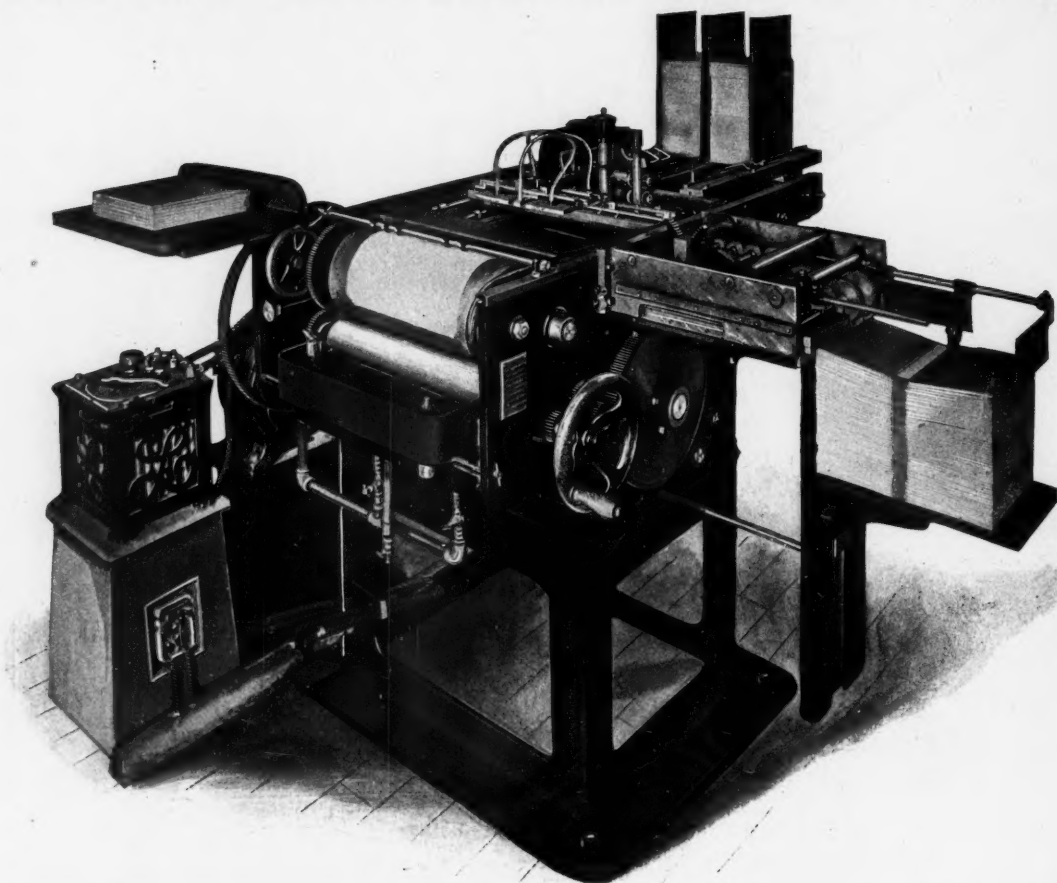
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 ONE OPERATOR.

Product uniform and superior to hand work.  
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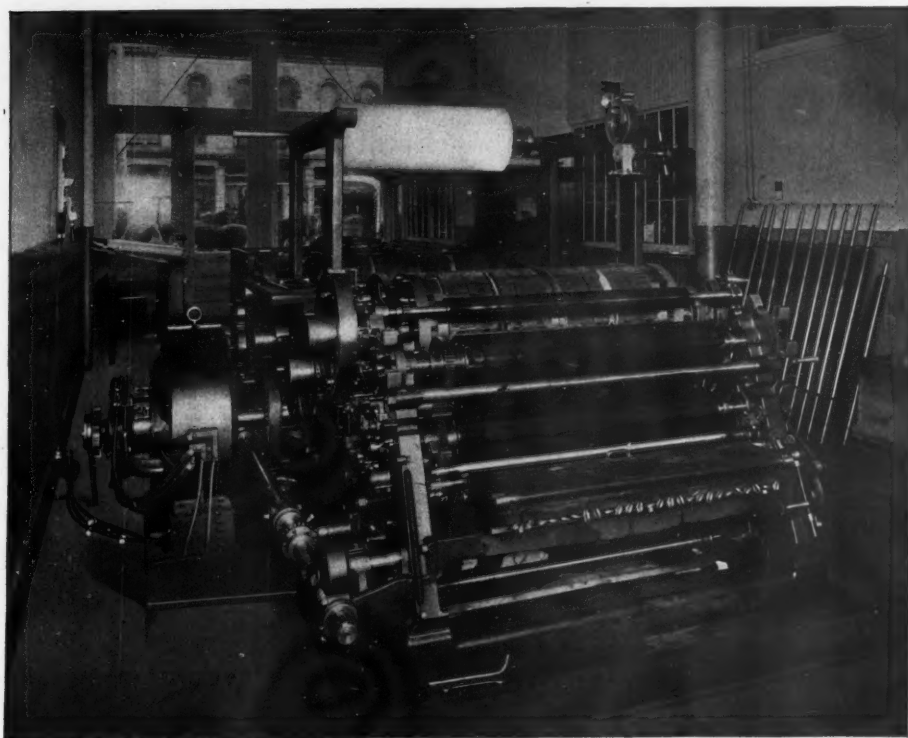
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*Latest Development in Slow Speed Motors for Direct  
Connection to Printing Presses.*

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The Thresher Motor is built to operate any make of printing press at any number of different speeds desired.

The high commendation and approval of those thoroughly acquainted through practical experience with the working of this motor shows that it stands at the head in

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ABa	55 21	485 24 5	610 30 10	160 8 0	105 5 5	80 4 0
AC	60 23	575 28 15	700 35 0	175 8 15	110 5 10	85 4 5
ACa	65 25	650 32 10	775 38 15	185 9 5	115 5 15	85 4 5
AD	71 28	740 37 0	865 43 5	200 10 0	120 6 0	90 4 10
ADa	76 30	825 41 5	950 47 10	220 11 0	125 6 5	90 4 10
AE	83 32	950 47 10	1,075 53 15	240 12 0	125 6 5	95 4 15
AEa	91 35	1,050 52 10	1,175 58 15	250 12 10	130 6 10	95 4 15
AF	95 37	1,150 57 10	1,275 63 15	260 13 0	135 6 15	100 5 0
AFa	100 39	1,250 62 10	1,375 68 15	280 14 0	140 7 0	100 5 0
AG	108 42	1,400 70 0	1,525 76 5	315 15 15	145 7 5	105 5 5
AGa	113 44	1,500 75 0	1,625 81 5	325 16 5	150 7 10	105 5 5
AH	120 47	1,600 80 0	1,725 86 5	340 17 0	155 7 15	110 5 10
AHa	129 55	1,850 97 10	2,075 103 5	365 18 5	160 8 0	115 5 15
AI	160 63	2,275 113 15	2,400 120 0	390 19 0	160 8 0	120 6 0
AZ	210 82	—	4,900 215 0	500 25 0	200 10 0	—

Prices are understood for delivery at my works — Leipzig — and include  
2 knives of best quality, 2 cutting sticks, spanner and oil can.  
Packing cases extra.  
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Engineer.



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BENEDICT, ENG. CHI.  
ATTESTS  
EXCELLENCE.

# Geo. H. Benedict & Co.

## Engravers & Electrotypers

HALF-TONE,  
ZINC-ETCHING,  
MAP, WOOD and  
METAL-ENGRAVING.  
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ETC.

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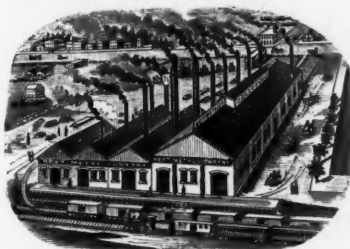
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*Standard Stereotype  
and Electrotype Metals,*

## Linotype AND Monotype Metals

AND OTHER ALLOYS.

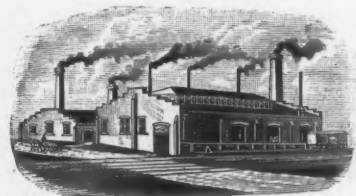


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Our Stereotype and Electrotype Metals are used and recommended as the BEST by foundries in all parts of the country.

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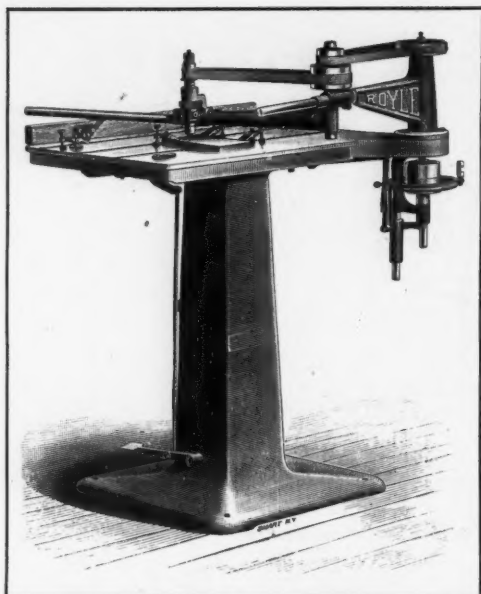
Our Monotype Metal is made after a formula approved by the Lanston Monotype Co. after many tests at their works, and is guaranteed satisfactory.



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will purchase one of our No. 2 Routers. There are few better investments for the electrotypier or engraver than one of these machines. They are not quite up to our Straight Line and Radial Arm Routers, but are first-class tools, nevertheless. There are a great many establishments in which it is desirable to have a good, reliable router, but where the volume of

work is not great enough to warrant the purchase of a high-priced machine. The No. 2 Router is exactly what is needed in such places.

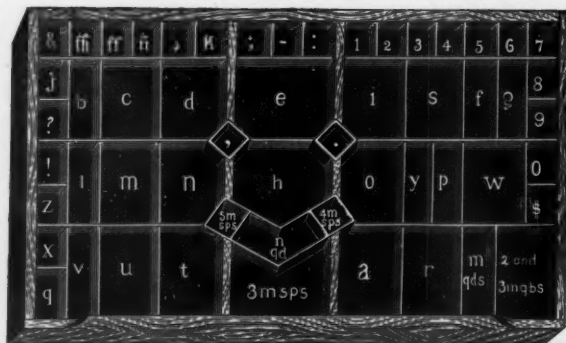
LONDON AGENT:  
P. LAWRENCE, 63 Farringdon Road, E. C.  
MONTREAL AGENT:  
C. J. ROBERTSON, 588 Craig Street.

**JOHN ROYLE & SONS,**  
PATERSON, N. J., U. S. A.

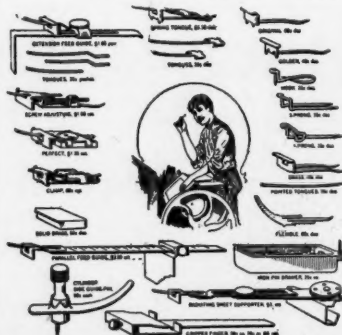
No. 252. TEN LINE PERUVIAN.

# RIPE

**HEBER WELLS,** Successor to  
VANDERBURGH, WELLS & CO.  
Manufacturer of **WOOD TYPE...**  
Liberal Discounts. 155 William Street, NEW YORK.



**PERFECTION TYPE CASE.**  
Sold by all Dealers in Printers' Supplies. **PERFECTION TYPE CASE CO.,**  
Patentees and Sole Mfrs. Cincinnati, Ohio.



**Pioneer of Gauge Pins to the world!**

ALL THE BEST.

Attachments for the Job Press.

Ask your dealer for them or send to

**EDWARD L. MEGILL,** Inventor, Patentee, Manufacturer,  
No. 60 Duane Street, NEW YORK.

## Stolen Goods for Sale.

"BRAINS" steals the best advertising ideas used by everybody everywhere every week. It is a weekly mirror of what is going on in the advertising world.

**Good for Printers** because it photographs the latest quirks in advertising composition and tells what the most enterprising printers do to get more business.

**You Newspaper Publisher,** send a copy of your paper to our "Dept. M" and see if we can't suggest a way for you to get more advertising.

**Ask for free sample copy**—ask right now—we want you to see it. It is not beautiful; it is practical. It costs \$4 a year. Special rates for clubs of five or more.

**BRAINS PUBLISHING CO.**  
141 to 155 E. Twenty-fifth St., NEW YORK.

Paid advertisements in BRAINS are no good unless you want to reach printers, publishers and the mercantile classes. If you do, send for a classified list of our subscribers. Advertising rates are published every week in BRAINS.

# COLOR FLATS WATERMARKED "PARSONS PAPER COMPANY"

THESE  
PAPERS  
CARRIED  
IN  
TWENTY  
DIFFERENT  
TINTS

**D**UING to dissatisfaction among the trade from the fact that inferior goods are sold as those of our manufacture, we have decided to make, from January 1, our regular lines of Colored Flats, both Wove and Laid, with the watermark "Parsons Paper Co." \* The papers will also be put up **500 sheets to the ream.** \* We shall endeavor to continue this as the **standard** line of Loft-dried Colors, in the market.

PARSONS PAPER CO.  
HOLYOKE, MASS.

Valuable and Artistic  
Sample Books free  
for asking....

THE  
**PAPER MILLS COMPANY**  
MARQUETTE BUILDING, CHICAGO  
SELLING AGENTS WHOLESALE DEALERS  
PAPER SPECIALISTS

IN STOCK:

STRATHMORE  
DECKLE-EDGE  
PAPERS....

All colors, sizes and styles  
of finish. The most beautiful  
and artistic papers.

STRATHMORE  
DRAWING BOARDS  
AND BRISTOLS....

FOR ARTISTS' USE.

As much superior to drawing  
boards now in use as Strathmore  
Deckle-Edge Papers are to other  
papers. Send for samples and  
prices.

**WHITING**  
**PAPER**  
**Company**  
238-240 ADAMS ST.  
CHICAGO.

We Manufacture  
Ledgers,  
Superfines,  
Fines,  
Bonds,  
Liners,  
Colored Flats,  
Bristols,  
Ruled Stock,  
Wedding Stock  
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED  
BOARDS, FANCY PAPERS, RULED HEADINGS,  
ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 50 tons daily.  
Sample Book of our complete line of Flats and Ruled Headings, with quotations  
sent on application. Small as well as large mail orders solicited.

## Invitations, Announcements, Calling Cards

ENGRAVED IN THE MOST  
APPROVED STYLES.....

Commercial Stationery Embossed and Plate Printed.

Printers and Stationers having solicitors should  
write for our special stationery offers.

WM. FREUND & SONS,  
155 State Street, CHICAGO.

## FRANKLIN TYPEWRITER

No. 5.

PERFECT  
ALIGNMENT.

VISIBLE  
WRITING.

\$75

\$75



SEND for beautifully illus-  
trated 20-page catalogue  
containing full details.

TOWER, DAWSON & CO.  
306-308 Broadway, NEW YORK.





## Tell Text Series.

4 A 10 a

36 Point Tell Text

\$6 25

# Cast from Copper-Mixed Metal

12 A 40 a

6 Point Tell Text

\$2 50

On february the 10th, 1898, the Metropolitan Opera House, Corner Potomac and Conococheague Streets, will be opened by Spielman Brothers as a first-class Theatre in every respect, and patrons can rest assured that the best companies traveling can be seen at the Opera House any time after the date mentioned above. for the first three nights the admission will be free in order to let the public know that we have the best talent as well as the finest theatre in town. We invite one and all to take advantage of the free admission tickets.



10 A 30 a

10 Point Tell Text

\$3 00

William Shakspeare, the great dramatic poet, not of England only, but of the world, was born at Stratford on the Avon, in the county of Warwick, April 23rd, 1564. Of his early life, of his education, of his personal appearance, manners

5 A 12 a

24 Point Tell Text

\$4 75

## Improved Commercial Conditions Discouraged Explorers Returning

3 A 6 a

60 Point Tell Text

\$9 60

# Printers Machinery

5 A 15 a

18 Point Tell Text

\$3 60

## Northwestern Life Insurance Associations Coal Merchants are Complaining Terribly

8 A 25 a

12 Point Tell Text

\$3 00

Commencing May 15th, 1898, Excursions will run from Chicago to Milwaukee every Wednesday and Saturday night. Tickets can be purchased at the River front Office.



12 A 40 a

8 Point Tell Text

\$3 00

The name of William Caxton will ever be held in grateful remembrance by the world of letters, for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior,

3 A 6 a

48 Point Tell Text

\$7 25

# Useful Attractive Letter

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

13 A 25a 12 Point Luxor \$3 25

### ABOUT ADVERTISERS.

**WE** are a commercial nation; everybody accuses us of it, so it is probably true. We are pushing and striving every day of every year to get a little further ahead in business than we were the day before.

Getting ahead in business means offering something better than anybody else offers, or making something for a lower price. All of this makes conditions of life better for all of us. It makes our dollars bigger and standard of living higher. If

20 A 30a 10 Point Luxor \$3 00

### JAMES THOMSON.

James Thomson, the author of "The Seasons," was the son of a Scotch clergyman, and was born in the year 1700. After completing his academic education at the University of Edinburgh, he entered upon the study of divinity; but a paraphrase of one of the psalms having been given, by the professor of divinity, to the class, Thomson's exercise was in so poetical and figurative a style as to astonish all who heard it. This incident made him resolve to quit divinity for poetry, and,

1234567890



Manufactured by  
**BARNHART BROS. & SPINDLER,**  
CHICAGO, ILLINOIS, U. S. A.

Kept in stock and for sale by  
Great Western Type Foundry, Kansas City, Mo.  
St. Louis Printers Supply Co., St. Louis, Mo.  
Great Western Type Foundry, Omaha, Neb.  
Minnesota Type Foundry Co., St. Paul, Minn.

## LUXOR SERIES.



Cut by Barnhart Bros. & Spindler.

25 A 40a 6 Point Luxor \$2 50

### TOOLS AND USAGES OF THE EARLY PRINTERS.

The first process in the practice of typography--the cutting of punches and making of moulds, demanded a degree of skill in the handling of tools and of experience in the working of metal rarely found in any man who undertook to learn the art of printing. They were never regarded as proper branches of the printer's trade, but were, from the beginning, set aside as kinds of work which could be properly done by the goldsmith only. Jensen, Cennini, Sweinheim and Veldener seem to have been the only

1234567890

20 A 30a 8 Point Luxor \$2 50

### BOOK-MAKERS OF THE MIDDLE AGES.

From the sixth to the thirteenth century, the ecclesiastics of the Roman Catholic church held all the keys of scholastic knowledge. They wrote the books, kept the libraries, and taught the schools. During this period there was no literature worthy of the name that was not in the dead language Latin, and but little of any kind that did not treat of theology. A liberal education was of no value to any one who did not propose



12 A 18a 14 Point Luxor \$3 50

### AD WRITING.

**IT** is astonishing how many people believe they can write ads. They have no particular reason for thinking so, but it looks easy and it looks profitable. The majority of people do not realize that advertising is a business by itself, and that it has to be learned like any other business. It is, undoubtedly, the most complex



**LUXOR SERIES.**

4 A 6a

48 Point Luxor

\$9 20

# **Good Sheet Music**

5 A 8a

36 Point Luxor

\$6 45

**LUXOR**  
**Series is**  
**a very dura**  
**ble job and**  
**advertising**  
**letter. It is**  
**bold and at**  
**tractive.**

10 A 15a

18 Point Luxor

\$4 00

## **SUGGESTIONS.**

**If a cat is howl-**  
**ing or meowing**  
**round your back**  
**yard at dead of**  
**night disturbing**  
**your sweet slum-**  
**ber, also that of**

8 A 12a

24 Point Luxor

\$5 00

**YOUR NEXT**  
**door neigh-**  
**bor, don't get**  
**up and bump**  
**your nose in**  
**the dark or**

4 A 5a

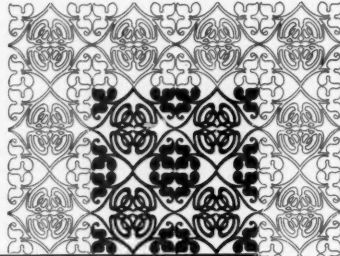
60 Point Luxor

\$11 00

# **Expert Artists**

Manufactured by  
**BARNHART BROS. & SPINDLER.**  
CHICAGO, ILLINOIS, U. S. A.

# MENU AND MARSHALL ITALIC.



C. E. KING, PRESIDENT. D. K. TICE, VICE-PRES.  
GRASON BEACHLEY, SEC. AND TREAS.

## THE GRAND CHAINLESS BICYCLE COMPANY

MANUFACTURERS OF THE

## GRAND CHAINLESS BICYCLES

AND SOLE MANUFACTURERS  
OF THE FAMOUS

"ARLINGTON"

OR

TANDEM WHEELS.

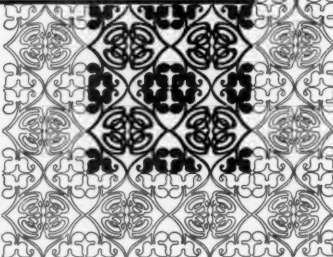
AGENTS:  
ARNO BICYCLE CO.,  
NEW YORK.

AGENTS:  
HUGO BICYCLE CO.,  
PHILADELPHIA.

FACTORY AND GENERAL OFFICES  
CHICAGO, ILLINOIS.

### SIZES AND PRICES.

6 Point Menu No. 1	40 A	\$1 40
6 Point Menu No. 2	40 A	\$1 60
6 Point Menu No. 3	40 A	\$1 75
8 Point Menu No. 4	30 A	\$1 75
10 Point Menu No. 5	24 A	\$1 75
12 Point Menu No. 6	20 A	\$2 00
12 Point Menu No. 7	20 A	\$2 25



### THE DISCOVERY OF PRINTING.

It is not a little singular that the history of printing, that art which commemorates all other inventions, and which hands down to posterity every important event, is so enveloped in mystery that the ablest minds in Europe have had long and acrimonious disputations respecting the question to what place and to what person the invention is rightfully due. There is not space here to give even an outline of these controversies; we can merely give the result. The two cities which claim the discovery are Haarlem or Haerlem, a city of North Holland, and Mentz, in Germany on the Rhine. The dispute, however, as Mr. Timperley properly observes, has turned rather on words than facts, arising from the different definitions of the word printing. If the honor is to be awarded from the discovery of the principle, it is

25 A 150 a 6 Point Marshall Italic \$4 90

### WILLIAM CAXTON

The name of William Caxton will ever be held in grateful remembrance by the world of letters, for he it was who introduced the art of printing into England. He was born in the county of Kent in the year 1413, and at the age of fifteen was put as an apprentice to a merchant of London. In consideration of his integrity and good behavior, his master bequeathed him a small sum of money as a capital with which to trade. He was soon chosen by the Mercer's Company to be their agent in Holland and Flanders, in which countries he spent about twenty years. While there, the new invention of the art of printing was every-

20 A 125 a 8 Point Marshall Italic \$5 00

### IMAGE PRINTS OF THE FIFTEENTH CENTURY.

One of the purposes to which early printing was applied was the manufacture of engraved and colored pictures of sacred personages. These pictures, or image prints, as they are called by bibliographers, were made of many sizes; some of them are but little larger than the palm of the hand, others are of the size of a half sheet of foolscap. In a few prints there are peculiarities of texture which have provoked the thought

20 A 100 a 10 Point Marshall Italic \$5 25

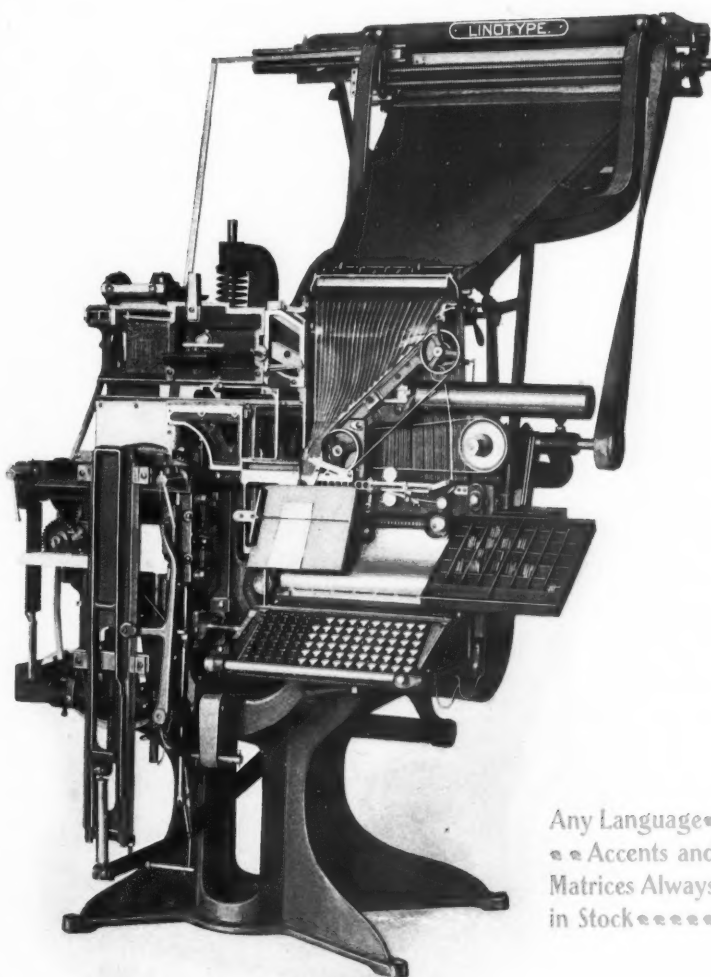
MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

# The Linotype

*Five Thousand in Use*

A  
Happy  
New  
Year!



Tabular Matter  
a Possibility  
Adapted For  
Small Offices

Any Language  
Accents and  
Matrices Always  
in Stock

For further information call on or address

PHILIP T. DODGE, President

MERGENTHALER LINOTYPE COMPANY

Tribune Building, New York City

The borders used are cast on the Linotype



# SPECIMENS

## PRINTED FROM ELECTROTYPE, STEREOTYPE, COPPER-FACED SLUGS AND DIRECT FROM SLUGS

Printed direct from Linotype Slugs

BREVIER OLD STYLE NO. 1.

Where, when, and by whom printing with movable types was first practised, it seems impossible to determine with any certainty. The claims to this honor are now limited to those of Laurenz Coster of Haarlem, Faust of Mentz, and Guttenberg and Mentilius of Strasburg. The earliest complete printed book known, commonly called the *Mazarine Bible*, or the *Mentz Bible* without date, is supposed to have issued from the press of Guttenberg and Faust at Mentz about 1455. The initial letters in this are illuminated by hand. In 1455 Guttenberg seceded from the business, which was continued by Faust and Schöffer, his son-in-law, at Mentz. The next book was the celebrated *Psalter*, printed by them in August, 1457. The small letters of this edition were of metal, the capitals of wood, but Meerman asserts that the former were cut, not cast, and that the earliest instance of printing with cast types is Durand's "*Rationale Divinorum*," printed with an entirely new font of type by Faust and Schöffer, in October, 1459. In 1459 they reprinted the *Psalter*; in 1460 the *Constitutiones Clementiae*, and in 1462 the celebrated *Latin Bible*, with well-proportioned, evenly standing type. Faust was carried off at Paris about 1466 by the plague. Schöffer survived him many years, and in conjunction with Conrad Henliff, produced a great number of works. His name is found in the *Colophon* of the fourth edition of the Bible in 1502, about which time he is supposed to have died. By

Printed from Copper-faced Linotype Slugs

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Printed from an Electrotpe made from Linotype Slugs

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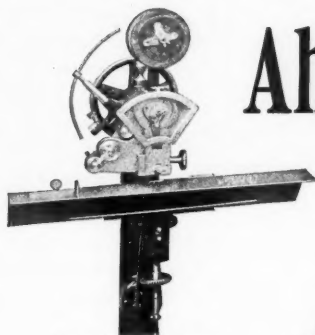
Printed from a Stereotype made from Linotype Slugs

BREVIER OLD STYLE NO. 1.

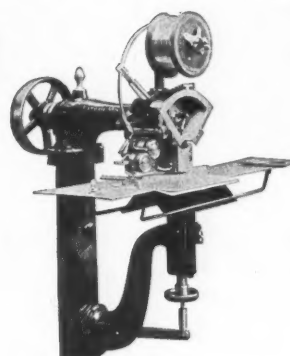
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SPECIMENS OF WORK, TYPE FACES, BORDERS, ETC., FURNISHED ON REQUEST

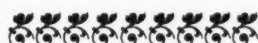
# Ahead of All!



No. 1 1/2 — ROLL FEED.



No. 2 1/2 — ROLL FEED.



## Why

*It is the  
Up-to-date  
Stitcher:*

- 1—No change of Cutters, Formers or Drivers for different thicknesses of work.
- 2—Uses Flat or Round Wire without change of parts.
- 3—No Clogging of Staples.
- 4—Self-Acting Gauge for different thicknesses of work.
- 5—Two Adjustments only—Combination "Flat" and "Saddle" Table.
- 6—Uses the Finest Wire—No. 32, Round.
- 7—Long Reach for Calendar Work.
- 8—All working parts exposed to view.
- 9—Fewest wearing parts.
- 10—Device for Straightening Wire.
- 11—Automatic Smashing Clamp for thick, soft, spongy paper.
- 12—Easy access to all parts.



**In Use  
Everywhere.**

**Built in our  
own shops.**



### SIZES AND PRICES.

#### STRAIGHT FEED.

No. 0—Capacity	1 3/8 inches, . . . . .	\$550
No. 1	" 3/4 inch, . . . . .	400
No. 1 1/2	" 1/2 inch, . . . . .	300
No. 2	" 3/8 inch, . . . . .	200
No. 3	" 1/4 inch, . . . . .	150

#### ROLL FEED.

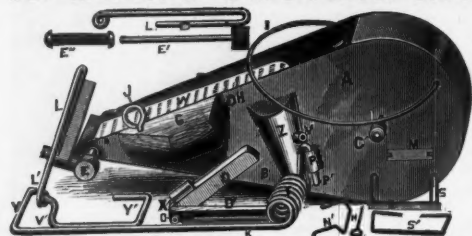
No. 1—Capacity	3/4 inch, . . . . .	\$400
No. 1 1/2	" 1/2 inch, . . . . .	300
No. 2	" 3/8 inch, . . . . .	200
No. 2 1/2	" 3/4 inch, . . . . .	175
No. 3	" 1/4 inch, . . . . .	150



## LATHAM MACHINERY CO.

197-201 S. Canal Street,  
CHICAGO.

## R. Dick's Seventh Mailer.



OVER  
8,000  
IN USE.

NO  
BETTER  
MAILER  
MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh Mailer. A great time-saver—and time is money. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. For information concerning Mailer, address

Price, \$20.25  
without Royalty.

R. DICK ESTATE, 139 West Tupper St.,  
BUFFALO, N. Y.

### THE INLAND PRINTER

## Vest Pocket Manual of Printing.

A FULL AND CONCISE EXPLANATION OF ALL THE TECHNICAL POINTS IN THE PRINTING TRADE, FOR THE USE OF THE PRINTER AND HIS PATRONS.

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CONVENIENT VEST POCKET SIZE.  
NEATLY BOUND IN LEATHER.  
ROUND CORNERS. 86 PAGES.  
PRICE, 50 CENTS, POSTPAID.

## VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

### The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.

## PRINTED GOODS AND HOW TO SELL THEM.

THE many printers who are also publishers, or who carry news and stationery as a side line, ought to have the best information on those branches of their business. The state of the market, the plans of the news companies, commissions on periodicals, the latest from newspaper row, the popular new books, and much other valuable matter appears regularly in

\$1.00 a year.  
10 cents a number.

### THE BOOKSELLER AND NEWSMAN,

49 W. Twenty-fourth St., New York City.

**"THE 'ST. PAUL' RAILWAY**  
is the best to  
**St. Paul AND Minneapolis**  
'GOS MY DADDY SAYS SO."  
"ALL ABOARD."

CHICAGO MILWAUKEE ST. PAUL

**THE NORTH-WESTERN LIMITED**

BETWEEN  
**CHICAGO. ST. PAUL. MINNEAPOLIS. DULUTH.**

COMPLETELY VESTIBULED TRAIN,  
CONSISTING OF BUFFET LIBRARY CAR,  
COMPARTMENT SLEEPING CAR,  
STANDARD SLEEPING CAR,  
DINING CAR AND COACHES.  
Leaves Chicago 6:00 PM Daily. Via The

**CHICAGO & NORTH-WESTERN RY**



# THE L. & I. J. WHITE CO., BUFFALO, N. Y.

(ESTABLISHED 1837. INCORPORATED 1892.)



MANUFACTURERS OF

Warranted Superior Quality.

## PAPER CUTTING KNIVES.

### "ILLINOIS" COVERS....

"Finest line in the country."

"Can't beat it."

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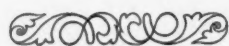
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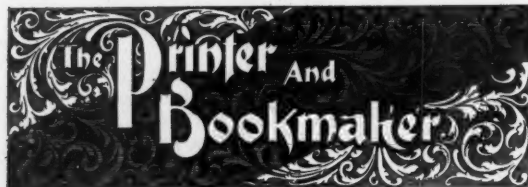


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Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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**Chicago Ad. Setting Co.**, 180 Monroe street, Chicago.

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**Ireland, H. I.**, 925 Chestnut st., Philadelphia. Designs and places advertising. Book for stamp.

**Wheatley, E. A.**, 341 Dearborn street, Chicago; 114 Fifth avenue, New York City.

## ADVERTISING NOVELTIES FOR PRINTERS' USE.

**American Manufacturing Concern, The**, Jamestown, N. Y.

## ADVERTISING SPECIALTIES.

**Tirrill, Henry, & Co.**, 116-118 Olive street, St. Louis. Wholesale calendars, fans, fan handles, cards, panels, etc., to printers and jobbers. Correspondence solicited.

## ARTISTS' MATERIALS AND DRAWING INSTRUMENTS.

**Frost & Adams Co.**, 37 Cornhill, Boston, Mass.

## BINDERS' MACHINERY.

**Blackhall Manufacturing Co.**, 12 Lock street, Buffalo, N. Y.

**Fuller, E. C., & Co.**, 28 Reade street, New York. Stitching and folding machines, etc.

**Hickok, W. O., Manufacturing Company**, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

## BLANK BOOKS.

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**Grand Rapids Boxwood Co.**, Grand Rapids, Mich. Also mounting woods.

## BRASS TYPE FOUNDERS.

**American Type Founders' Co.** See list of branches under Type Founders.

**Eastern Brass Type Foundry**, 88 Walker street, New York City.

## BRONZE POWDERS.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

## BRONZING MACHINES.

**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.

## CARDS AND CARDBOARD.

**Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

## CASE MAKING AND EMBOSING.

**Conkey, W. B., Co.**, 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

## CLOTH COVERINGS.

**Gehiert, Louis**, 204 East Eighteenth street, New York City.

## COPPER IN SHEETS FOR ENGRAVERS' USE.

**Hussey, C. G., & Co.**, 249 Fifth avenue, Pittsburg, Pa.

## CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

**James, George C., & Co.**, 126 Longworth street, Cincinnati, Ohio.

## CYLINDER PRESS MANUFACTURERS.

**American Type Founders' Co.**, sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

**Babcock Printing Press Manufacturing Co., The**, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

**Campbell Printing Press and Manufacturing Co.**, 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, London, E. C., England.

**Hoe, R., & Co.**, New York. Manufacturers of printing presses, electrotpe machinery and printing materials.

**Van Allens & Boughton**, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.

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**Crown Printing Ink and Color Works**, 316 Inter Ocean bldg., Chicago; telephone, Main 4305.

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## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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**Queen City Printing Ink Co., The**, Cincinnati and Chicago.  
**Robinson, C. E., & Bro.** (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.  
**Star Printing Ink Works**. Carter & Barnard, 116 Monroe street, Chicago.  
**Thalmann Printing Ink Co.**, St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.  
**The Fuchs & Lang Mfg. Co.**, 29 Warren street, New York; 328 Dearborn street, Chicago.  
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**Preface,** by REV. GEO. C. LORIMER, LL.D., Baptist, Pastor of Tremont Temple, Boston, Mass.

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**Literature of the Old Testament,** by PROF. A. H. SAYCE, Episcopalian, Professor of Assyriology, Queen's College, Oxford, England. Professor SAYCE has divided his contribution into fourteen sections, and illustrated with the renowned Tel El-Amarna Tablet and the Karnak Temple.

**Manuscripts of the Old Testament,** by SAMUEL IVES CURTISS, D.D., Congregationalist, Professor Chicago Theological Seminary, Chicago, Ill. The subdivisions are: Traditionalist and Modern Critical View of the Old Testament. Old Testament Books not Merely a Survival of the Fittest. The Original Languages of the Old Testament. History of the Old Testament. Rolls and Manuscripts.

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By T. B. WILLIAMS.

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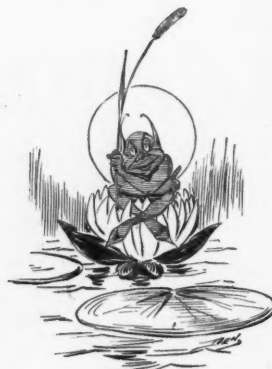
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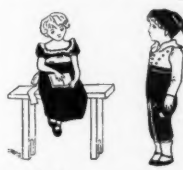


# American Dictionary of Printing and Bookmaking



CONTAINING

A HISTORY OF THESE ARTS IN EUROPE AND AMERICA, WITH DEFINITIONS  
OF TECHNICAL TERMS AND BIOGRAPHICAL SKETCHES.

THIS book shows both the present and past conditions of the printer's and bookmaker's arts, with other matters related thereto, in a form convenient for reference. It contains a greater quantity of interesting and valuable matter upon the subjects than any preceding work, of whatever kind or nature. Each topic has been fully and thoughtfully elucidated. Several dictionaries of printing antedate this. Those of Savage, Ringwalt and Southward in English, and Waldow in German, are all valuable; but, as in the history of English lexicography, the later books had an advantage over the earlier, both as to plan and in matter, so this work has been able to profit by their strong points and avoid their defects. There is now a continual succession of writers upon typography, some dealing with its practical aspects and others with its historical and antiquarian relations. Much is now contributed to the of such newspapers have been read, and their this dictionary. Together with these, a mul-  

 timents and other publications have been treat of questions which relate to the master statement, in other than an ephemeral form, printer, and how he may know that he has been conducting his business on true lines. The remorseless competition of the present day demands that he who succeeds shall be a good commercial man; that he shall watch over his expenses; produce his work so that it shall be pleasing to the eye, and collect his bills promptly. More than a hundred volumes valuable articles have been summarized for titude of minor pamphlets, trade announce-consulted. A large number of the articles printer only. Herein will be found the first of what principles should guide the employing  

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The book contains 592 pages, 11 by 8½ inches in size, is profusely illustrated with portraits of printers and others distinguished in the trades which relate to the art, with pictures of the process and materials, etc., and is handsomely bound in half morocco. No printer's library is complete without it.

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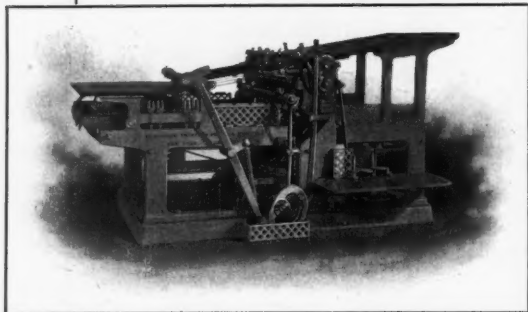
SPECIAL SIZES, ETC., to order promptly.

212-218 MONROE ST., CHICAGO.



## Three-Color Work and the "Century."

We are pleased to acknowledge the congratulations which continue to come to us, but as the remarkable showing made by the "Century" Press in 1897—a bad business year to most people—was due to the sterling qualities of the machine itself, we gladly accept the applause of our many patrons and friends upon its behalf.



1898, we are happy to say, bids fair to double the record of 1897 and we have been at considerable pains to procure facilities great enough to supply promptly the rapidly increasing demand. This is no idle statement, as may be seen when it is known that from January until December, 1897, the work of building "Century" presses had to be carried on day and night with two shifts of men.

In view of the studies we have made in connection with the three-color process, we are experiencing a sharp request for "Century" machines for that purpose. As this remarkable process is rapidly displacing lithography and is spreading into all branches of commercial printing, and is extremely profitable where strictly three-color appliances are engaged, the three-color department of "Century" construction is likely to have greater demands made upon it than it can possibly meet.

By those who contemplate adopting the three-color process, we are frequently asked if their present machines, of various makes, cannot be used or adapted to that class of printing. Concerning this we would say, for the general information of those interested, that work of this exquisite nature requires a more accurate register than has ever heretofore been necessary, a clearer and steadier impression and a delicacy of touch and precision of action on the part of the machine that no press, unless constructed throughout from a three-color printer's standpoint, can give.

In these printing qualities the "Century" excels even the Stop-Cylinder, and besides being handier has a far greater producing capacity.

To those who have not seen a specimen of perfect three-color work we shall be glad to send "The Queen of Flowers" produced upon a "Century" by Messrs. Bartlett & Co., of New York.

Illustrating the admiration which this gem from the "Century" press has called forth in the highest technical circles, we print below a letter from Mr. J. Harry Carson, Secretary of the Denver Typothetae.



February 2nd, 1898.

Campbell P. P. & Mfg. Co.,  
New York.

Gentlemen:—

Permit me to compliment you on your 3-color sheet. I consider it the most exquisite specimen of 3-color half-tone printing I have ever seen. The brilliancy of the whole picture, the beautiful gradation of coloring and variety of treatment in delicate shades to deep colors is certainly a marvel of the craftsman's art.

Very truly yours,

J. Harry Carson,

Secretary Denver Typothetae.

---

*NOTE.—In rapidity of execution and in perfection of product the "Century" is unrivaled.*

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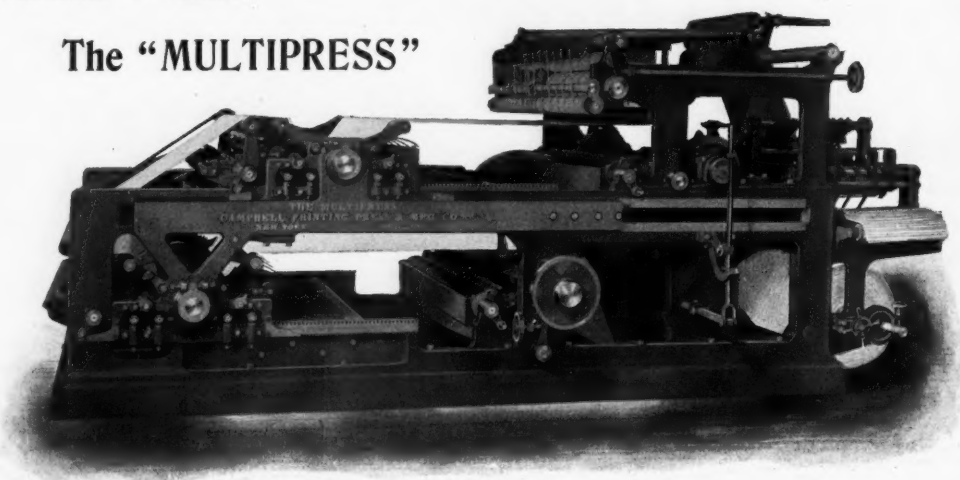
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Has troubles enough of his own without being constantly annoyed and worried by the unreliability or uncertainty of his mechanical equipment."

The newspaper man who said that simply echoed the sentiments of hundreds of others.

### The "MULTIPRESS"



(many presses in one) is the only **Flat Bed Web Perfecting Press** which can be operated day in and day out with absolute certainty of action and at a speed far in excess of any similar machine.

Four, six or eight page papers printed, perfected and folded at from 5,000 to 6,000 per hour; not in spurts but all the while.

Its simplicity and strength will interest you; its convenience please you.

We build it in standard sizes as follows:

No. 14, printing 6 and 7 or 7 and 8 columns.

Length of sheet, 22 inches.

No. 15, printing 6 and 7 or 7 and 8 columns.

Length of sheet, 23½ inches.

Write for papers produced on press and descriptive booklet.

"The Duplex Press Company, of Battle Creek, Mich., sends out a copy of the judge's decision, in the case brought against them by the Campbell Press Company. In this case the decision is favorable to the Cox Company. The Campbell Company have appealed, however, and the case will come up again before the Court of Appeals in May. As the case now stands, four decisions have been rendered in favor of the Campbells and one in favor of the Cox Company. I can only repeat my advice of last June, that printers thinking of buying a Duplex press from either concern would do well to demand a bond protecting them in case the final decision should go against the press they have purchased. The Campbell people have advertised their readiness to give such a bond in many papers, except *THE JOURNALIST*, which made the suggestion. If the Cox Company have made any similar offer I have not seen it."—*The Journalist*, February 5, 1898.

## THE CAMPBELL COMPANY,

334 Dearborn Street,  
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## Our Secondhand List

**Shows**—that the “CENTURY” has replaced machines which, until its advent, were considered of the most modern construction.

### *We offer For Sale:*

**ONE MIEHLE**—Four-roller, two-revolution. Bed, 39 x 53. Rack and screw and table distribution, air springs, front fly delivery. Up to date, excellent condition.

**ONE HUBER PERFECTOR**—Bed, 37 x 52. Four form rollers, rack and screw and table distribution. Excellent condition.

**ONE COTTRELL**—Four-roller, two-revolution. Bed, 34 x 50. Rack and screw and table distribution, front delivery, air springs, box frame. Excellent condition.

**ONE WHITLOCK DRUM**—Bed, 27 x 39. Two rollers, rack and screw and table distribution, tapeless delivery, air springs. Excellent condition.

**ONE BABCOCK STANDARD DRUM**—Bed, 29 x 42. Two rollers, rack and screw distribution, air springs, tapeless delivery, box frame. Excellent condition.

**ONE CAMPBELL BOOK PRESS**—Double-ender. Bed, 34 x 50. Four rollers, rack and screw and table distribution, front fly delivery. Excellent condition.

**ONE HOE DRUM**—Bed, 28 x 42. Two rollers, rack and screw distribution, box frame, air springs, rear fly delivery. Excellent condition.

**ONE CAMPBELL TWO-REVOLUTION PONY**—Two rollers. Bed, 23 x 28. Rack and screw and table distribution, front fly delivery. Excellent condition.

Those having a predilection for any particular make or style of machine will find it to their advantage to place their names upon our *Waiting List*. We have many machines of all makes passing through our hands continually, taken in exchange for “Centurys,” and those whose names we have are given their choice before the machines are advertised for sale; many bargains have been secured in this way; machines sometimes run but a few months.

Write us for prices and terms and complete list.

---

**NOTE.**—The “CENTURY” today is the standard by which the efficiency of all other machines is measured.

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## THE CAMPBELL COMPANY,

334 Dearborn Street,  
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5 Bridewell Place,  
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5 Madison Avenue,  
NEW YORK.

The  
Tournament

of the  
Century

## Baltimore Wins

### Contest No. 4!

#### Color Form.

Printed on a No. 1 Four-Roller "Century" Press; bed,  
39 x 52.

Size of sheet, 33 x 48.

Pounds to ream, of above size, 86.

Size of form, 32½ x 47½.

Electroplates used — part new, part old.

Number of colors, one (pink).

Entire time consumed in make-ready, 8 hours.

Pressman put up all lifts.

Actual running speed of press throughout, 1,740 per hour.

Total number of impressions printed, 52,000.

Number of hours and minutes run, from the time press started  
until form was off the press, including all stops, such as  
washing up, putting up paper, etc., incidental to regular  
work: 30 hours, 15 minutes.

Average number of impressions per hour, 1,719, or a total of  
17,190 impressions per day.

*This record was sworn to before a Notary Public and countersigned by  
the American Label Co.*

#### REPORT OF THE JUDGES.

Campbell Printing Press & Mfg. Co., New York:

*Gentlemen,*—In determining the distinctive merits of the work submitted in Contest No. 4 of the Tournament of the "Century," I have taken much time and given to the specimens the consideration they deserve. I now recommend that Messrs. McKenna and Willard, of the American Label Co. of Baltimore, Md., be awarded the prize.

Yours very truly,

LOUIS H. ORR.

The Campbell Printing Press & Mfg. Co., New York:

February 16, 1898.

*Gentlemen,*—I am in favor of awarding the prize in Contest No. 4, Tournament of the "Century," to James McKenna, pressman, and John Willard, feeder.

Very truly yours,

C. B. WOODWARD.

The Campbell Printing Press Co., New York:

February 16, 1898.

*Gentlemen,*—Your favor of February 14 duly received. In reply have to say that the prize in the Fourth Contest should be awarded to James McKenna, pressman, and John Willard, feeder, of the American Label Co., Baltimore.

Yours very truly,

J. F. EARHART.

The awards, together with certificates of same, duly signed and sealed,  
have been presented to Messrs. McKenna and Willard.

Contest No. 5 began February 1, ends March 31. Awards, \$60 and \$40.  
Send in your samples of work without fail.

Don't forget, the Grand Final Contest begins April 1, ends May 31.  
Awards—\$600 to pressman, \$400 to feeder.

## The Winners...



JAMES E. McKenna, Pressman.

WAS born and raised in Cincinnati, Ohio, and served his time with Russell & Morgan Co. of that city. His experience with them and other large printing houses of the East and West renders his services of especial value to the American Label Co. and undoubtedly enabled him to appreciate the remarkable capabilities of the "Century" and so produce the results which have won for him the prize in Contest No. 4.



JOHN L. WILLARD, Feeder.

WAS born and raised in Baltimore and served his time in various offices in that city before taking a position with the American Label Co. His undoubted ability to handle work rapidly and accurately, combined with the many notable features found only in the "Century" press, thus assuring unequalled register on colorwork at high speeds, has set a standard for output which is highly creditable.

Employed by American Label Co., Baltimore, Md.


The Campbell

Company

# THE HARRIS AUTOMATIC PRESS

## *Prints from Type!*

GAINS TIME.  
✿  
SAVES  
EXPENSE.  
✿  
DOES QUICK  
WORK.



USES TYPE  
FOR SHORT  
RUNS  
OR  
PLATES  
FOR LONG  
RUNS.

## *A New Device!*

CARDS, ENVELOPES, TAGS, POSTALS, ETC., PRINTED AUTOMATICALLY AND DIRECT FROM TYPE BY THE NEW ATTACHMENT TO THE HARRIS CARD AND ENVELOPE PRESS. ✿ ✿ ✿ ✿ ✿ ✿ ✿ ✿ ✿ ✿

### Some Salient Points for Printers:

**T**HE Harris Automatic Presses are rapidly superseding, for special work, the tedious and expensive operation of the job press.

**O**UR new device bids fair to inaugurate another revolution in rapid printing. 17,000 an hour is our champion record, but now you can save time in another way.

**T**IME is immensely gained because you can print short runs of, say, 3,000 or smaller without waiting for electroplates.

**A**NY type in your office with face not deeper than  $\frac{3}{8}$  inch can be used in forms up to  $3\frac{1}{2} \times 8\frac{1}{4}$  inches, and press-work commenced at once.

**T**HE new attachment can be adjusted to all Harris presses now in use, and is supplied on all machines leaving our factory.

**W**HEN you desire to use plates for long runs, etc., the attachment will not interfere, and machines run with equal facility.

**I**F you are accustomed to think an ordinary job press rapid, you will be amazed at the speed with which the Harris Automatic turns out the work.

**P**ROFITS in printing depend largely on the use of time-saving devices. Our catalogue will help you. Send for it.

**THE HARRIS AUTOMATIC PRESS COMPANY,**  
BUILDERS OF PRESSES FOR SPECIAL WORK,  
NILES, OHIO, U.S.A.



## ANTHONY'S PATENT LINE SCREEN HOLDER.



No Kits.  
No Trouble.  
Holds any size of  
Plate and  
Screen.  
Distance between  
plate and screen  
adjustable.  
Send for Descrip-  
tive List.

### CROSS-LINE SCREENS...

Unsurpassed for opacity and sharpness of lines and transparency of spaces.  
Send for Free Catalogue of Photo-Engravers' Supplies.

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Articles by Beeles, Bogardus, Duchochois, Hough, Kupper, Talbot, Walmsley, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York,  
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#### Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price \$5. For sale by

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AND  
BOOKBINDERS.



**D**OUBT as to the wisdom of substituting electric motors for shafts and belts, in operating printing and bookbinding machinery, no longer exists.



There is every reason for the change; there is none against it.



The only question now is whether the geared or the direct-connected type of motor is the better.

The Lundell Motor is made in both types.

The American Book Company has in its New York plant eighty Lundell Geared Motors.

The American Lithographic Company of New York has one hundred and forty Lundell Direct-Connected Motors.

McClure's Magazine, and University Press of Cambridge, use Lundell Geared Motors.

Lundell Motors effected for the American Lithographic Company of New York a *saving of 44.2 per cent* in cost of power and light; and not only that, but the change improved their conveniences for operating machinery, and quality of light as well, thus increasing quality and quantity of product.

We are always prompt and happy to consider conditions and furnish estimates to printers.

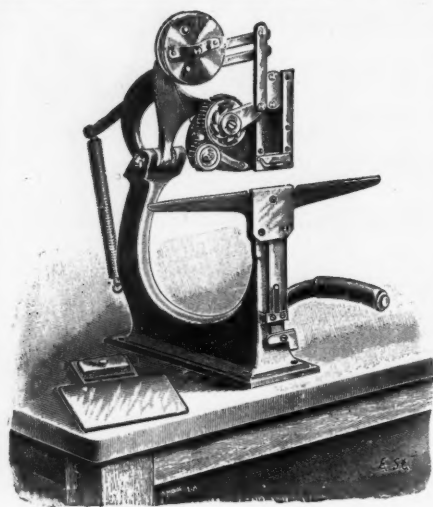
Send for Catalogue de Luxe. Now in preparation.

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## It's a "Success" Wire Stitcher.....



Hand-power,  
\$36  
net.

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Foot-power  
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ment,  
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net.

It feeds direct from a spool, making its own staples. Will stitch both flat and saddle, from a single sheet up to three-sixteenths of an inch, according to texture of paper. One roll of wire, costing only 40 cents, will make 15,000 staples. **Every machine guaranteed.** Write for samples of its work.

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FOR  
THE PRINTER

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Lifted  
at  
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into  
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Favor



A COMPACT STEEL  
MECHANISM WORTH  
ITS WEIGHT IN GOLD.

The  
**Better  
"Wetter"**

A type-high machine that meets the requirements of every printer. Will number consecutively checks, tickets, stubs, order blanks—everything. Small enough to permit printing and numbering at one impression, a saving of 100 per cent.

**NO PLUNGER.  
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Circulars ready—ask for them.

**JOSEPH WETTER & CO.**

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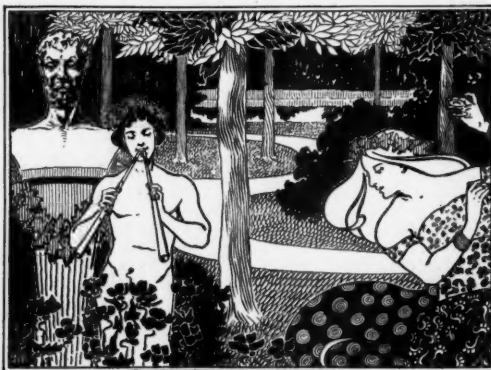
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TO CALL ANY INK THE BEST—BUT HARD TO PROVE THAT IT'S ANYWHERE NEAR AS GOOD AS "BUFFALO" PRINTING INK. WE DON'T TAKE A PAGE TO SAY THIS—IT ISN'T NECESSARY. THE GOODS DO THE TALKING.

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**Buffalo Printing Ink Works,**  
BUFFALO, N. Y.

**"At the Top."** PUNCTUALITY,  
EFFICIENCY,  
SATISFACTION—  
Elements of success synonymous  
with the name of Osgood & Co.,  
designers and makers of . . . **Printing Plates.**



**Osgood's Designs** in black and white, or colors, for catalogues, booklets, magazine covers and advertisements of every kind, combine all the essential factors of originality, strength and tone. They cannot fail to please you. Centrally located for Chicago trade. Careful and immediate attention to mail orders. "The Illustrator and Engraver," and specimen sheet of colortype work mailed free to prospective customers.

**FINE COLOR ENGRAVING A SPECIALTY.**

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THESE  
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CARRIED  
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TWENTY  
DIFFERENT  
TINTS

**D**UING to dissatisfaction among the trade from the fact that inferior goods are sold as those of our manufacture, we have decided to make, from January 1, our regular lines of Colored Flats, both Wove and Laid, with the watermark "Parsons Paper Co." ✱ The papers will also be put up **500 sheets to the ream.** ✱ We shall endeavor to continue this as the **standard** line of Loft-dried Colors, in the market.

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HOLYOKE, MASS.



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SELLING AGENTS · WHOLESALE DEALERS  
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**R**ICH AND BEAUTIFUL EFFECTS IN THE USE OF DECKLE-EDGE PAPERS ILLUSTRATED BY A MASTER HAND.



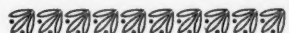
**A** STUDY IN HARMONIOUS BACKGROUNDS FOR ARTISTIC TYPOGRAPHY AND PRESSWORK.



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SEND FOR SAMPLES STRATHMORE DRAWING BOARDS AND PAPERS FOR ARTISTS' USE; AS MUCH SUPERIOR TO OTHER DRAWING BOARDS AS STRATHMORE PAPERS ARE TO OTHER PAPERS. ♣ ♣ ♣ ♣ ♣ ♣ ♣ ♣



THE QUEEN'S BODYGUARD.

**W**HEN you look through the printing offices you will discover that the best printers and pressmen have a remarkable attachment for pets. Of course the editor has his cat which thrives on spring poetry, paste, and other odds and ends. But downstairs in the pressroom you will find everyone devoted to the pets that give the best results on the press. Do you know why the pressmen's pets among inks are

## The Queen City Inks?

Because they have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties that you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

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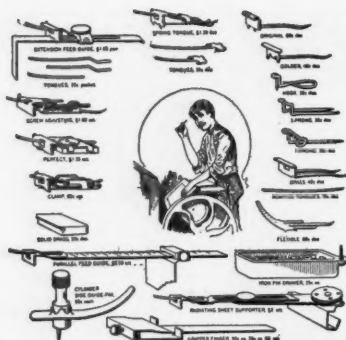
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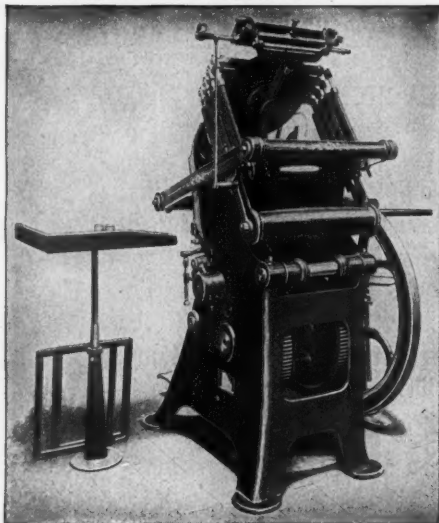
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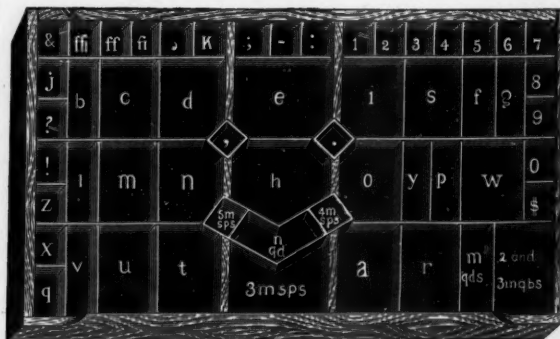
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"Strathmore" Deckle-Edge Cover  
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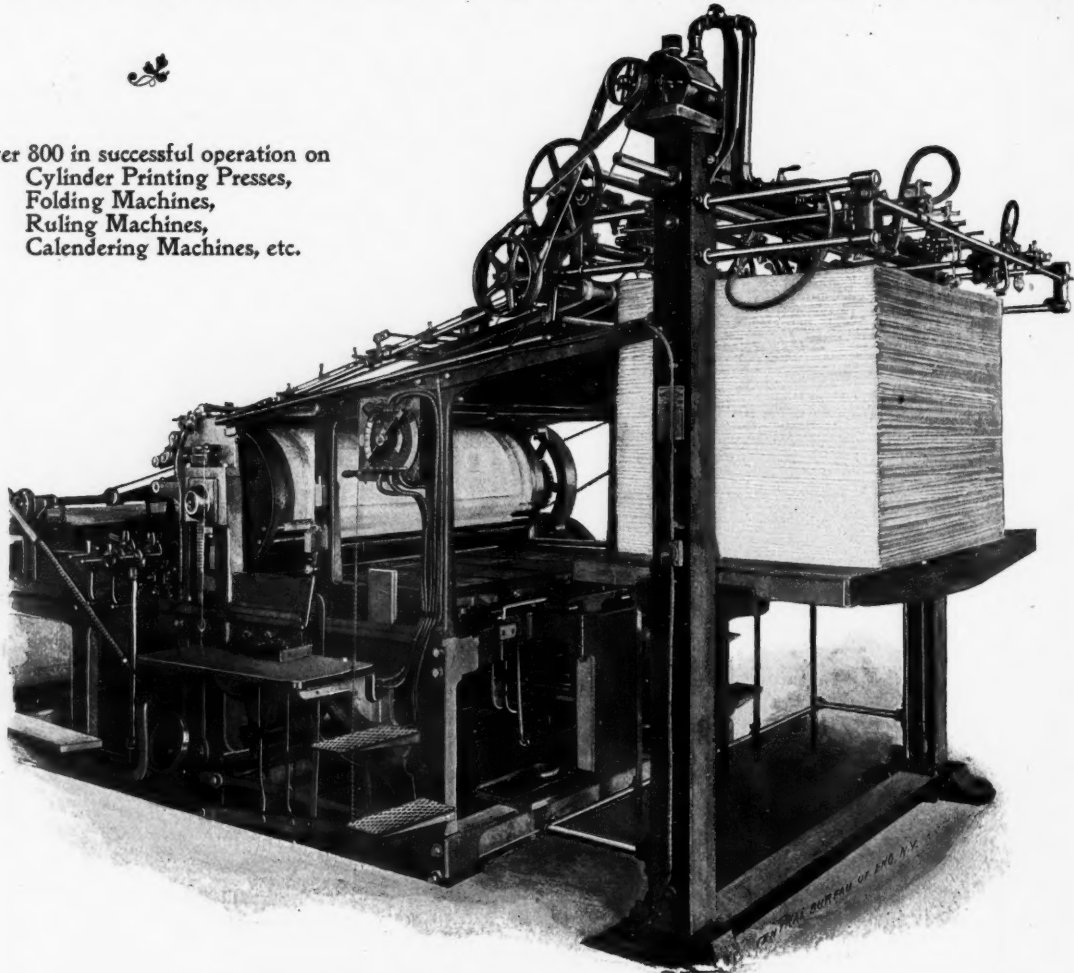
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# Economic Automatic.... Paper-Feeding Machine



Over 800 in successful operation on  
Cylinder Printing Presses,  
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AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

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CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate. ♦♦♦♦♦

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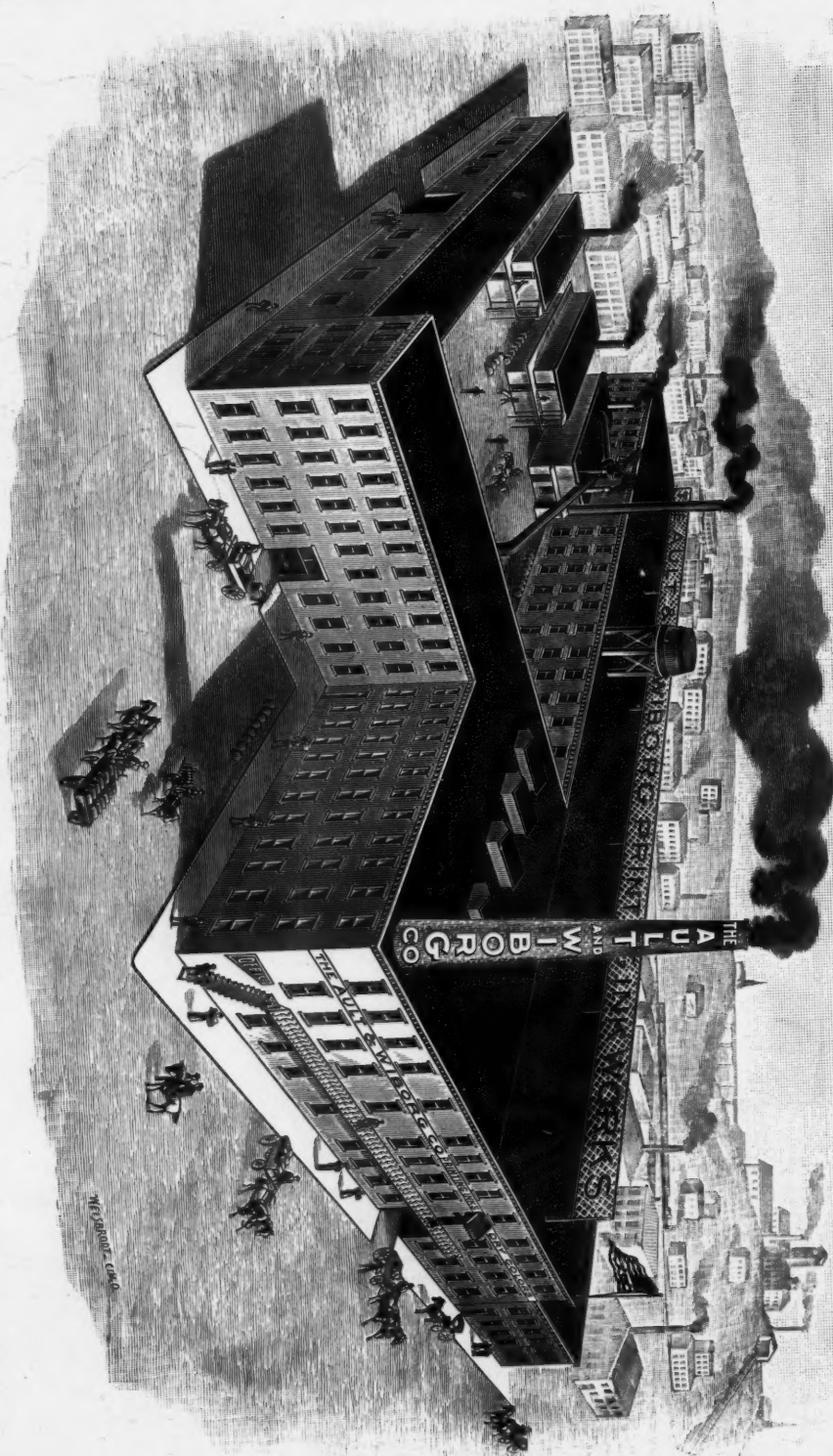


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MANUFACTURERS OF LITHO-  
GRAPHIC and LETTER PRESS  
**PRINTING INKS**  
CINCINNATI, NEW YORK, CHICAGO, ST. LOUIS

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**COPPER-FACED TYPE**

We do not make type—  
Copper-face it only.  
5,000 lbs. per week.  
1,000 lbs. per day.  
Sorts in three hours.

The durability of type is doubled.  
Corrections are more readily made.  
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Can you expect Type Founders to recommend Copper-facing?

EVERY DAILY PAPER IN NEW YORK AND  
BOSTON USED COPPER-FACED TYPE.

They now use the Linotype.

WHEN PURCHASING TYPE HAVE IT COPPER-FACED.

Send for Testimonials.

**I**NDISPENSABLE in connection with Typesetting Machines.....20,000 lbs. copper-faced in past six months for machine use.

In estimating cost, deduct spaces and quads (20 per cent weight of font).

ESTABLISHED 1851.

**NEWTON COPPER-FACED TYPE CO.**

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## We have not Moved.

Bear this in mind. This company is a fixture with a straight record. The concern endeavoring to create the impression that we have moved to Brooklyn has absolutely no connection with the

### BATES MANUFACTURING COMPANY

although they call themselves the BATES MACHINE COMPANY, a name so nearly like ours as to deceive those who are not on their guard.

**Remember**—The Bates Manufacturing Company are the sole manufacturers and owners of the patents of the

#### BATES AUTOMATIC NUMBERING MACHINE

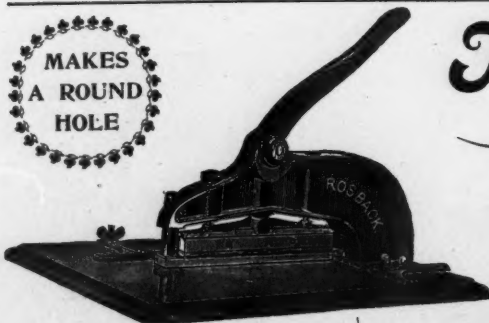
- “ LINE DATING MACHINE
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and all orders and machines for repairs, as well as any inquiries, should be sent to

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OR TO THE FACTORY AT ORANGE, N. J.

Write for Catalogue. **BATES MANUFACTURING CO.**



## The Rosback.... 10-Inch Hand Perforator

**H**AS many advantages over other machines and we fully recommend it as the best on the market. Springs are at either end of needle bar, out of the way, and preventing all tipping of the bar. Stripper is double flanged, rendering it stiff and firm. Bent or broken needles can be replaced in a few minutes.

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“easy runners”  
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require less “wash-up”  
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**HALFTONE,**  
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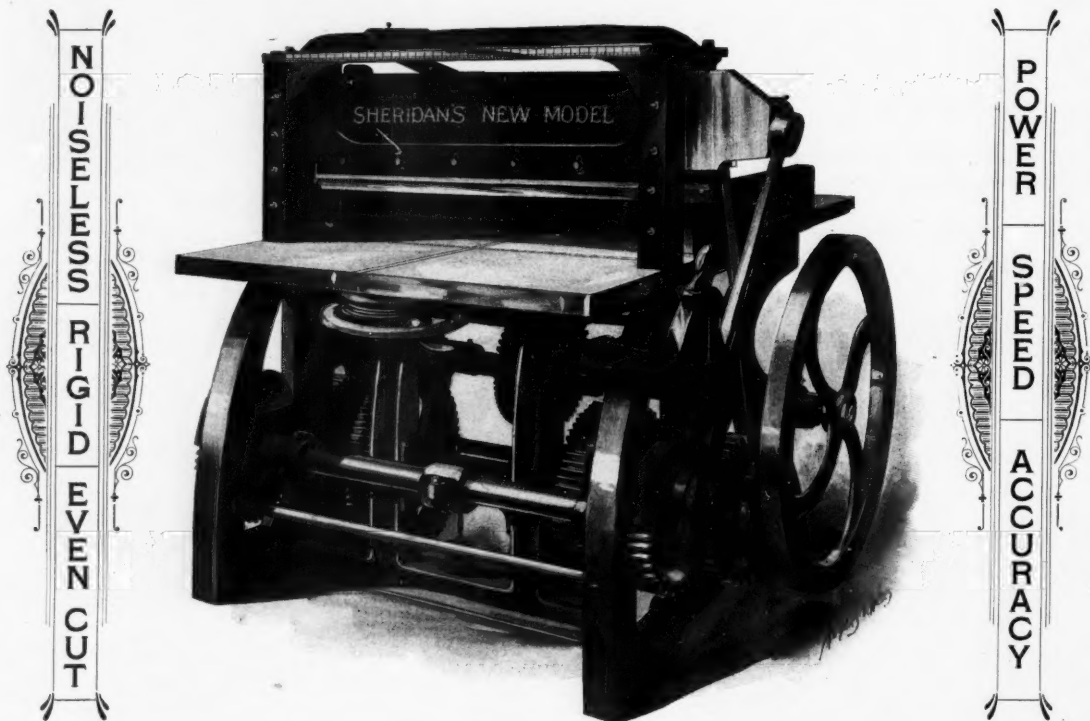
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The Acme of Perfection in Paper Cutters.

**A**UTOMATIC CLAMP  
with great clamping power, and  
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down by the foot.

**F**ALSE BOTTOM  
shows where knife will strike paper.  
Gives quick adjustment for line or  
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**I**NDICATOR  
at top of machine — a new device.  
Shows position of back gauge...  
Mathematically correct.



**K**NIFE STOCK AND CLAMP  
drawn down from both ends.  
RESULT.... Uniformly even cut.

**S**MOOTH, ROTARY MOTION  
Gives the highest speed without  
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**H**EAVY AND ACCURATE WORK  
is its forte. Will respond to the  
most exacting demands.

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PAPER CUTTERS AND BOOKBINDERS' MACHINERY,  
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BUILT IN ALL SIZES, 36 to 70 inches.

ASK FOR PRICES AND TERMS.

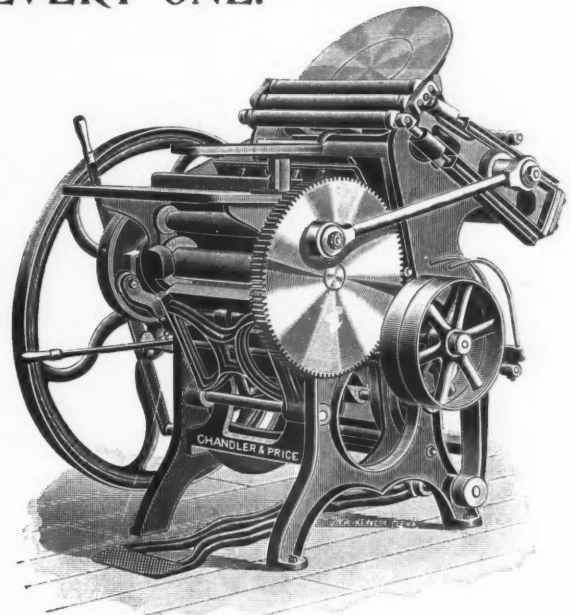
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A CALL FOR EVERY ONE.

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AND PRICE  
GORDON**

Presses are Selling.



*Does not this Mean a great deal?*

IT MEANS THAT OUR FACTORY IS BUSY,  
THAT EVERY PRESS PUT OUT IS PURCHASED AND  
THAT EVERY PRESS BOUGHT GIVES PERFECT SATISFACTION.

**Chandler & Price Gordons are found in every State in the Union!**

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**E**VERY White, Black, Copper, Brown and Yellow user of these presses is satisfied because they are simple, strong and durable, and will produce the finest printing with the maximum of speed and the minimum of labor.

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NORWAY,  
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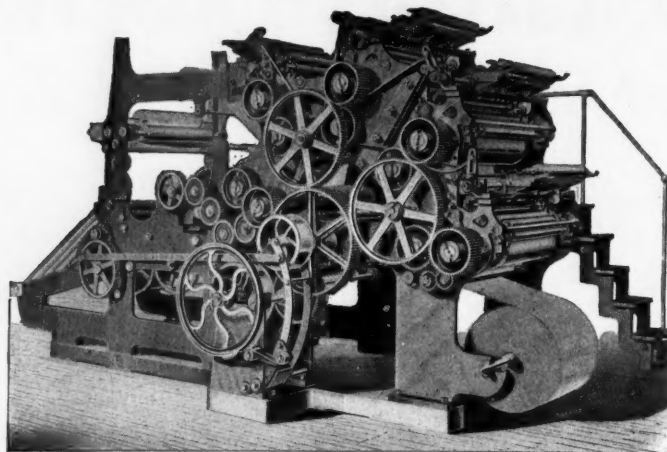
**THE SUN NEVER SETS ON CHANDLER & PRICE GORDONS!**

*For Sale by Dealers Everywhere.*

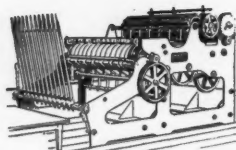
**CHANDLER & PRICE COMPANY,** Manufacturers of Printing Machinery,  
CLEVELAND, OHIO, U. S. A.



# SPECIAL & PRINTING & MACHINERY.

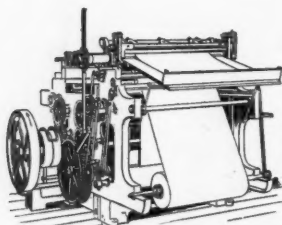
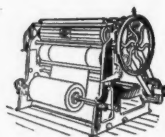


Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



## ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.

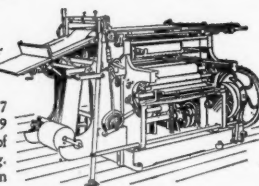


## BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

## BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



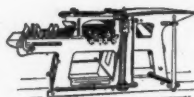
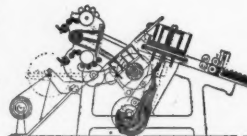
## DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



## PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.

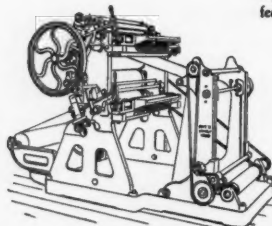
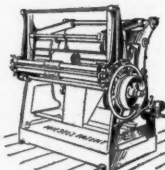


## PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

## ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.

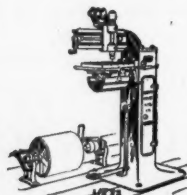


## SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

## IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder



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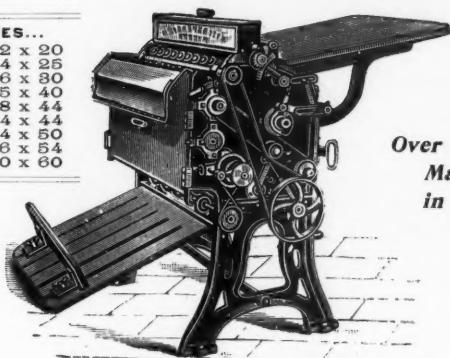
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12 x 20  
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34 x 50  
36 x 54  
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SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

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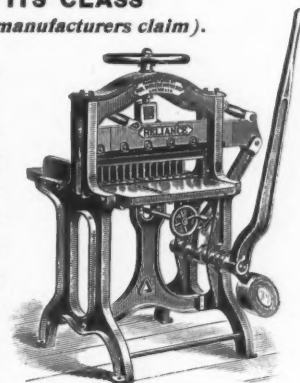
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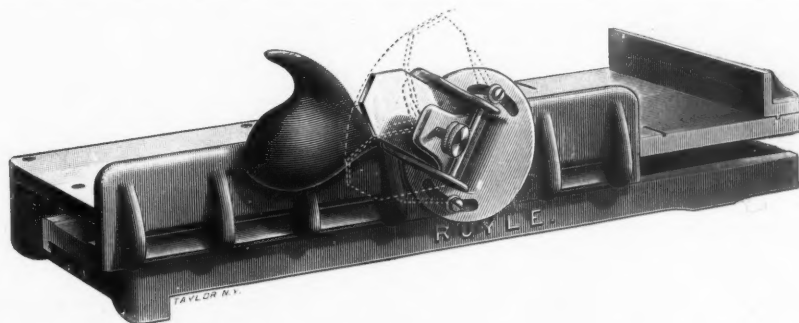
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**OUR LINE OF SHOOT-BOARDS** has recently been extended by the addition of two new boards, with accompanying planes, specially designed for rapid planing in hard maple, cherry and blocking generally, particularly such as is considered too heavy for the ordinary plane.

The plane shown above is our No. 2 A. The whole thing is very heavy and rigid, the plane alone weighing twice as much as the ordinary plane. This insures easy cutting, without "chatter." The cutting-iron can be set at different cutting angles. Board 3 A is precisely like 2 A, except that the bed can be tilted up at one end. This utilizes the entire edge of the cutting-iron when thin plates are being planed.

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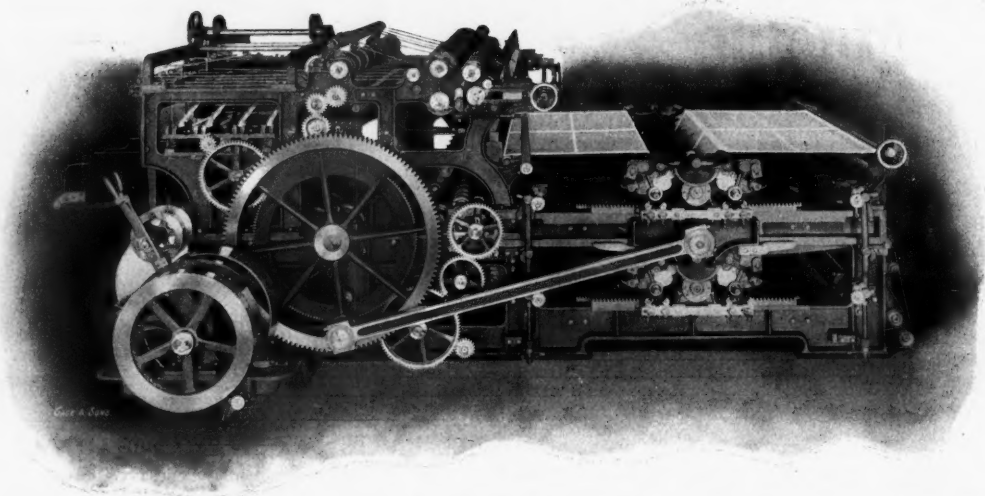
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**NOTE**—The wholesale claims of infringement made by the Campbell Company against the Duplex have vanished into thin air. These claims were preposterous to everybody who had any knowledge of their nature. They were based upon two old patents, neither of which, even were they valid, did we in any manner or degree infringe. These old, useless patents were bought by the Campbell concern in 1892, *after the Duplex Press had proved its great value* and was selling everywhere more rapidly than we could build it. Threats were immediately made against the users of our machine and suits begun against some of them. The motive was plain enough. Even a blind man could see it. For years, the most persistent efforts were made to frighten the trade. The advertising columns of the trade journals were burdened with baseless claims, misleading statements and persistent threats. Our customers were annoyed with communication after communication demanding royalties and threatening suits.

In the consciousness of a just cause, we protected our customers and patiently awaited the result—the result which we knew was inevitable—the vindication of our rights by the Courts. Below is the Final Decree entered in the Case of the Campbell Printing Press & Manufacturing Company against the Duplex Printing Press Company in the United States Circuit Court at Detroit, February 14, 1898:

\*\*\* "the Court doth **ORDER, ADJUDGE AND DECREE** as follows:

**That both the original and supplemental bills of complaint filed in said cause be, and the same are hereby dismissed, and that defendant recover against complainant its costs of this suit under both said original and supplemental bills of complaint to be taxed; and that said defendant have execution therefor."**

The Opinion of Judge Swan, upon which this Decree is based, is very thorough and complete. The Opinion plainly shows that neither the Kidder nor Stonemetz patent was valid. The Judge also holds that if either of them *were* valid the defendant did not infringe, and concludes with this language:

**"For the reasons stated, the defendants have not infringed either the Kidder or Stonemetz patent, and complainant's bill should be dismissed with costs."**

Copy of the Opinion in full will be mailed to anyone upon application.

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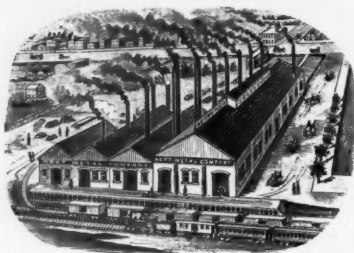
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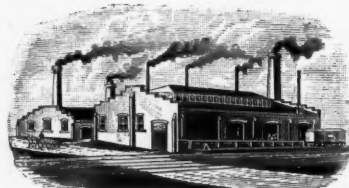


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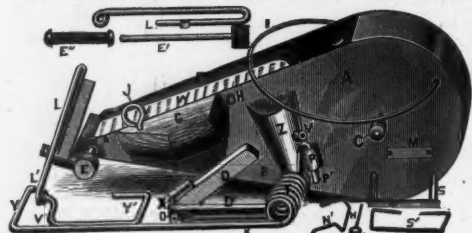


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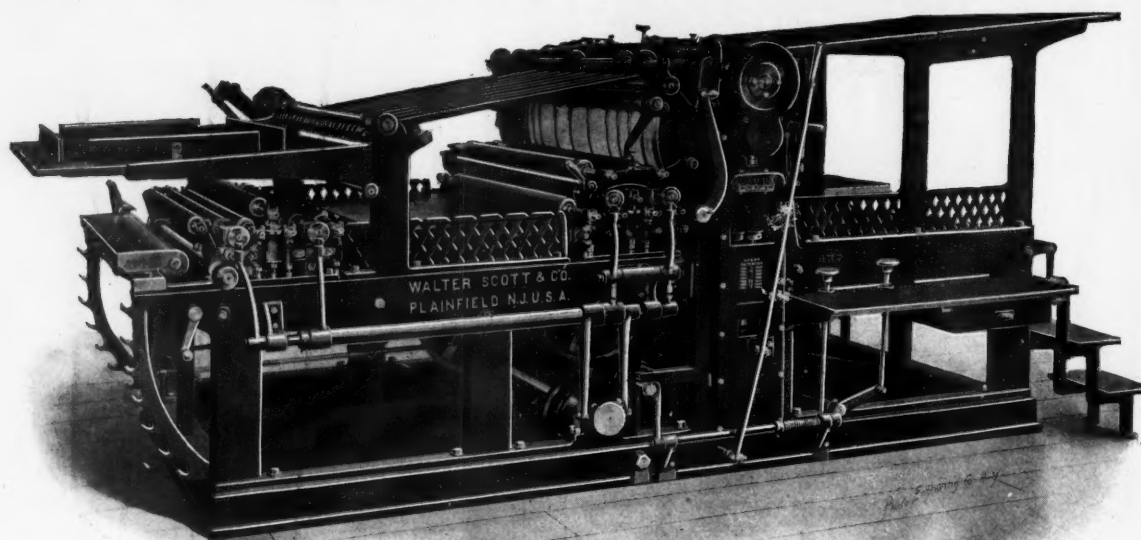
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## THIS MACHINE HAS THE FOLLOWING POINTS OF MERIT:

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Is so simple that you can instantly understand why the press runs so fast without jar.

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Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

### **Fly Delivery.**

The sheets are delivered in front by a fly, which is readily adjusted for different sizes.

### **The Sheet Cutter**

Is driven by gearing, and cuts the sheets evenly and clean.

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Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

### **The Type Bed**

Is supported by four steel-shod tracks.

### **Continuous Register Rack.**

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

### **The Air Cushions,**

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

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Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

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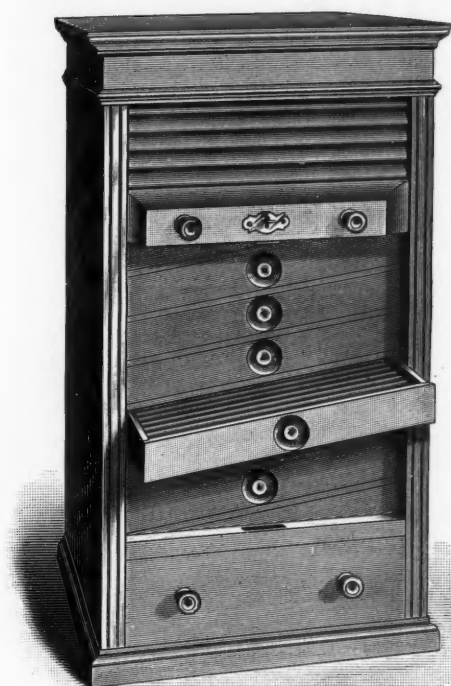
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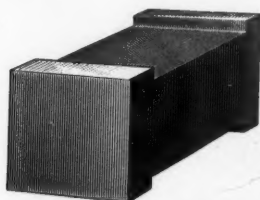
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These cabinets are strongly constructed and made of hardwood. Aside from their practicability and



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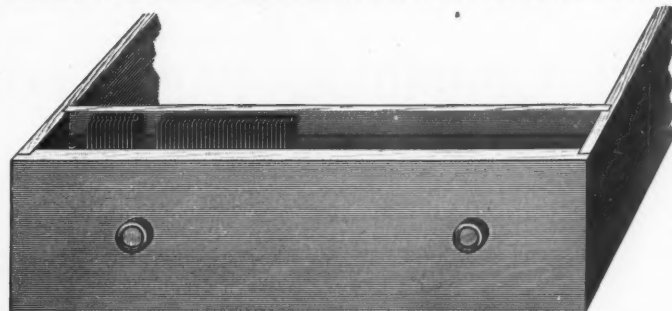
## WORTH SAVING

ARE your linotype matrices and space bars worth saving? If they are, you should provide a convenient and safe receptacle for the storage of these valuable adjuncts of the linotype machine. No suitable cabinet for this purpose has heretofore been offered. After a careful study of the requirements and with the assistance and advice of several linotype experts we have constructed the cabinet illustrated herewith, and we have full confidence in its excellence and practicability. This cabinet is made in four sizes, holding six, eight, ten and twelve matrix drawers. There is also a deeper drawer at the bottom of each cabinet, as the illustration shows, for the accommodation of the small tools and the space bars, which are strung on a brass rod. The six-drawer cabinets will answer the requirements of an office running one or two machines; the eight-drawer is for offices running two to four machines; the ten-drawer is for offices running four to six machines, and for larger plants one or more of the twelve-drawer cabinets will answer.

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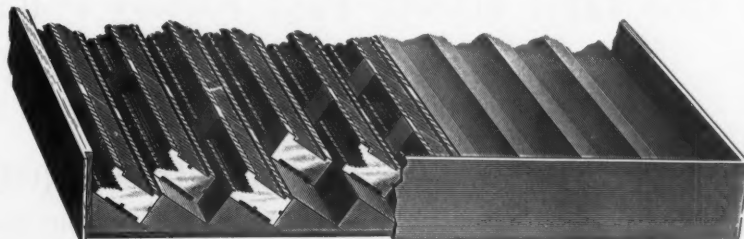
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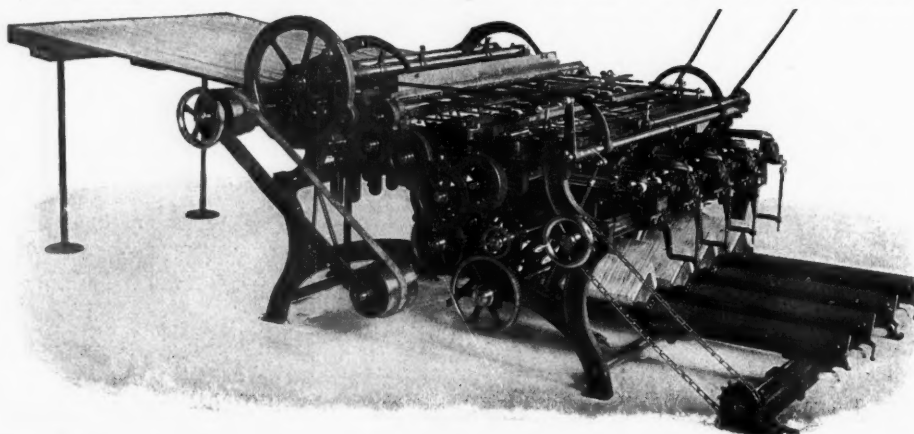
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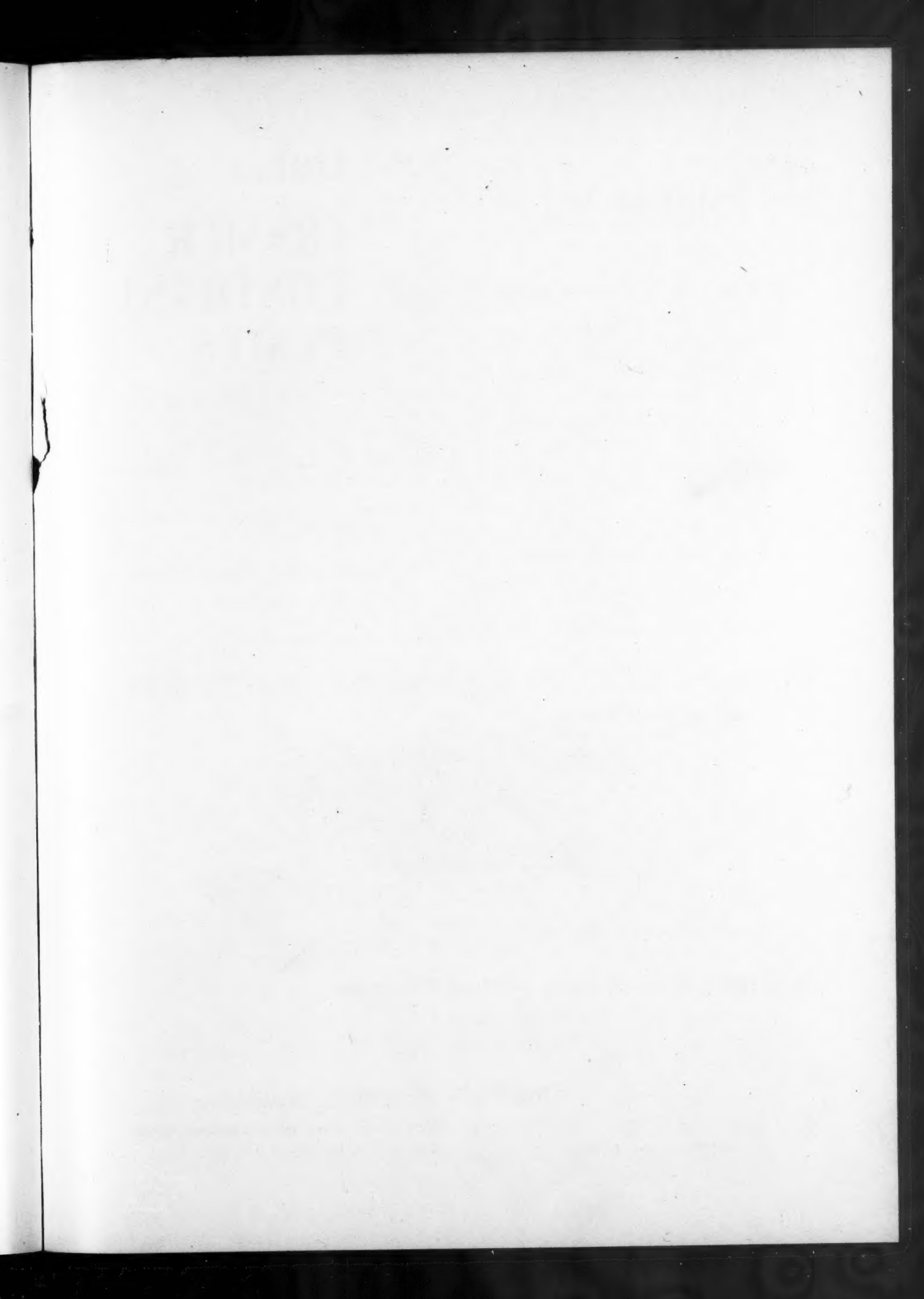
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